

POLLYANNA LEANING ON YOU HEARTACHES AND TEARDROPS FUNNY HOW TIME SLIPS AWAY MY FONDEST MEMORIES

I KNEW YOU WHEN THOSE RAILROAD TRACKS IN BETWEEN OH WHAT A NIGHT I'VE GOT TO BE SOMEBODY

STEAL AWAY KING OF FOOLS

Album supervised by Aller, Stanton Produced by Joe South













Columbia Records is proud to welcome Billy Joe Royal, an electrifying new vocalist, to its distinguished roster of recording artists.

Within a few weeks of its initial release. Billy Joe's debut single, Down in the Boondocks, moved with astonishing speed toward the top of the country's best-seller charts. Suddenly, Now, in his auspicious Columbia debut album, this dynamic

of their brand new-including his smash hit, Down in the Beandocks! A versatile vocalist who also plays guitar, drums and prano.

performing at school functions and local social events. After graduation, he was booked into one of Savannah's lead-

ing night clubs. He was so successful that the club's manager persuaded him to remain as the star attraction it turned out spread far beyond the borders of his home state, and he and his band now perform in many clubs throughout the country. Here, in DOWN IN THE BOONDOCKS, is Billy Joe Royal America's newest talent, in a collection of powerful interpretations that mark him clearly as an impressive addition to



SIDE ONE My Boy Elvis Janis Martin Hop, Skip and Jump

The Nettles Sisters

Oo-Ba La Baby Jean Chanel Skull and Crossbones Sparkle Moore Joan King We're Gonna Bop

etterneting rock in the early 1970's, such as

Robert K Germann

Photographs coursely of Mitch Chamond

Will Was Jones We

and the Cokers

SIDE TWO Hoy Hoy

The Collins Kids (Larry and Lorrie) Ooby-Dooby

Willyou, Willyum

Janis Martin Gonna Be Loved

Linda and the Epics Rock-A-Bye Boogle

Rock-A-Bop

Snarkle Moore

Wild, Wild Young Men

ABC ALBUM RELEASE SAMPLER JULY, 1976

SI	DE "A" TOTAL: 12:40	
1.	"Sunshine" JOHN MAYALL FROM THE ALBUM: A BANQUET IN BLUES/ABCD 958	TIME: 5:33
2.	"It's Love Baby(24 Hours a Day)" DELBERT McCLINTON FROM THE ALBUM: GENUINE COWHIDE/ABCD 959	TIME: 2:31
3.	"Shake Some Action" FLAMIN' GROOVIES FROM THE ALBUM: SHAKE SOME ACTION/SASD 7521	TIME: 4:36
SI	DE "B" TOTAL: 13:52	
1.	"I Would Rather Go Blind" CHRISTINE MCVIE FROM THE ALBUM: THE LEGENDARY CHRISTINE PERFECT/SASD 7522	TIME: 3:14
2.	"Wishing I Could" LARRY HOSFORD FROM THE ALBUM: CROSSWORDS/SRL 52003	TIME: 3:14
3.	"Heart Don't Fail Me Now" RANDY CORNOR FROM THE ALBUM: MY FIRST ALBUM/DOSD 2048	TIME: 3:05
4.	"The Wrestling Matches" BUCK TRENT	TIME: 4:19

· 30 // 5



STEREC



Roger Chapman John Whitney John Weider John Palmer

vocals/percussion quiters / banio/ organ Robert Townsend drums/percussion/harp ouitars/ violin/dobro vibes/piano/flute Tracks 1-4,6-8 inc Whitney/Chapman

Track 5 Whitney/Chapman/Grech Track 9 Whitney/Weider Track 10 Whitney/Weider/Chapman/Townsend

Recorded at Olympic, London Produced by Family for Bredgate Bush Limited

Engineer: George Chkiantz 2nd Engineers: Roger Beale, Keilh Harwood, Dave Bridges

Co-ordination: Tony Gourvish Track 3, organ : Thank you George Bruno Album photographer: Bill Holden Equipment, refreshment, transport: Brian , Jack , Harvey and Dave

Side Two

Side One

No mule's fool

Love is a sleeper

Some poor soul

Wheels

Drowned in wine

Hey-let it rock Stop for the traffic -through the heart of me Song for sinking lovers QN°o ok T

10 A song for me

Song for you Roger Chapman

Children can you laugh me all your young life's meaning Playing as you do, I feel the truth in you.

> Will's blues John Weider I saw you and you sow me For a moment we were free

Dedicated to: You, Emily Muff, Lee Whiting, P. Pam, Jenny, Len'the dube', Glover (Leicester), Anna, Sandie, Cissie Loftus, Teddy and Pauly, Auntie Ada, Hoggy, Dig Mick, Roy, Altx, Zeke, Chop Chop, Sim and Aud, Mink the greengrozer, Plum, Mick, Plynn, Robin the raver, all at Warner Bres-Reyrier, Mr Lyons, Mr and Mrs Toe, Scooter Chris, Etnic and Mrs O-Montrose, Oakley, the Bush, Bradgate Park, King Edwards, Lots, Burlesque, Aslan.

"See you tomorrow Tom - everybody have a good time"

No Mule's Fool A dusty sky in this old town A hazy yellow eye books down A bussing bee's the only lary sound I take the grass, he hits the lary The two of us drift through the day A butterfly, a sigh, and it's a flick away

know we're hus, lots of people way so. But one day they're gorina see We're only doing whitever makes in happy Sitting here, me and my mule, we make our own rules and it's

(Rigant choice until hist live, which conder) Sitting here, me and my make, we're unloody's find and it's cool Close my eyes, yeh I feel afright Must be close to simety-live I got my shade from a good old but that's made from

And we won't move for anyone Spend our hay days and ways just turning on

Uni looking down, there's my old male A stubborn and but no one's feed He's my only friend and he's con-

Drowned in Wine

After the turn you foodly learn to play along Your feelings are blind so you don't really soled if it's right or wrong

Yours and min-

But I'd much scoper fend for myself But I'd inach somer fend for myself bea't winns feel that I'm drowned in a ine-llate every thought of having to fall in line. Just want to grow, inst wint to grow and share what's yours and mine.

As sure as I see they're looking at me with glasse on And as sure as I feel I know they're for real, and the gas is on

Well, I'm drowned in wine No, they won't lot it stand, no, no Don't wanten feel that I'm showned in wine linter very thought of having to tall in line Just want to grow, just want to grow and share what's yours and mine

After the turn you finally but ned to play along Your feelings are blind on you don't really mind if it's right or wrong

I'm drawned, drowned in win No, they wan't let it stand No, they won't let it stand I said they won't let it stand, no Drownsel in wine, etc.

Love Is a Sleeper

Larre in a dresper locked in a room Welling for reserves to water it. Holding is key for a boort that's lammare Frighteest it's not rolly making it. But sweet or later it frels through the cold. All the warmsth and the treasers that's shakin Larre in a desper no one rim dany. Lusing so goodly so for eway
Waite for the tide and the moon to myree
See sailed by the force that we hiderway
But the beaches are empty more often than not
And left by theef the a constancy Love is nekeper no one can deny I know. I've been so tired many times.

Some Poor Soul Moon yeaked sky looks down Giving what it has to give Crack of twigs may be pauchers A poor soul nin't got long to live

Rustle und a crackle And a rattle with a shalle Oh, you listen to the scurry and the harry Of the farry fosted people

Through the trees a glimmer And a -binuser on the water And a -binuser making tracks across the pand A bungry banted tond sits ugly and alone Shady wooded hollow

Shitter is the certaing And the owl that waits with boited breath the the client hungry tolons Moon soaked sky looks down Grains what it has to give Unite what it has to give Prack of twig may be peachers. I said some more and also't got long to live

Wheels

Whiting Chapman I'm holding a bubble no one can believe in They hold through and distort the views. They say it's dright and add with a wink but the work has the smile of above. I'm hobbleg a mirror so one wants to peck in It's cracked they say with a wearisanse mean But the crack is a path just there for the seeking leads harder the payings are shown

Louing out shoely I'm trying to make good But wheels shoely grinding, grind slowly to mud I wish for the earth, and I get up a piece My integrity down, my soul for the iense No one v. n repeat what my mouth tries to speak Forsuking the bit, not seeing the leak Repeat liest verse

Hey - Let It Rock Whitness Chausen

Light up a casulle, think about finne flung up the washing, think about rain look at the document to use if there's post Nathing for breakfast, just ten and cold toust Thinking of everyday things. Everything swings Writing for Christman to see what it sends

Look in the lilmary to see what it lends Freeing a bird that wanted to fly Laying down sleepy, having a sigh Wind up the hands on a grandfather clock Digging the music; Hey lit it rock Stop for the Traffic-Through the Heart of Me-Whitney/Chapwan

Stop for the truffic Maybe I can see Remains of a flower, stump of a tree Shaking hands with people Who are smiling deeperately Trying to win over through, through the heart of me

Buildings tall, people small Maybe they can't see That the sun keeps shining down on little old me Walking down the main street They're trying to win ever through, through the heart of ste

Song for Sinking Lovers Whitney/Chapman That perfume in the air is like the one she'd wear And her hair It always took time to remain My watch it brings of late to me the times I'd wait By the gate Her way from work did indicate

Characteristics of things

When a cold hard bell inside me rings.

Just in time I can neal the blind and shut it from my

This rigarette I smoke reminds me of a joka That we spoke On mornings when we first awake My walk upon the grass right now it brings to puss When she'd usk If everything we'd got would last Chores

A Song for Me Whitary/Chapman/Bridge/Torarend I was waiting, I was slaging I was standing patiently Who would wait this long for me Who would sing a song for me I was smiling, I was walking Open mind to open miles Who will cruck me a crooked smile Who still climbs my crooked stilles I was crying, I was stumbling Over broken glass hid tracks Following uncient portrait supp Who could tell the paths from en I was talking. I was shouting Listen please don't turn uway Who turns deaf to what I've get to say



Cass · John · Michelie · Dennie

HMAMAS HPAPAS



DUNHILL

DOTATION LAND HAS NOT HAVE SOME THE MEDITAL HAS NOT HAVE AND HAVE THE MEDITAL FORWARD FOR HAVE AND HAVE THE MEDITAL FORWARD HAVE AND HAVE

SIDE ONE
NO SALT ON HER TAIL
First on the Tail
First on the 35 Treads in New Time
THIS STUMBLE AND FALL
FIRST STUMBLE AND FALL
FIRST STUMBLE AND FALL
FIRST STUBBLE AND FALL
FIRST A

REGERE A HET
LIAMATING IN THE STREET
SERVICE A GAP PLA JOSES MARKE BRIL 3 CO
SIDE TWO
I SAW HER AGAIN

Fig. by Transpire Maria Inc.

STRANGE YOUNG GIRLS

J Philips Pub by Dissibility Maria Inc.

J CAN'T WAIT

J Philips Pub by Poundate Maria Inc.

BMI 245

EVEN IF I COULD

J Philips Put by Possess Music Inc. BM 240
THAT KINO OF GIRL

J Prilips has by President Music Inc. BM 240
ONCE WAS A TIME I THOUGHT

ORGAN AND PIAND - JOE OSBORN'S BASS - THE GUITAR SOUNDS BY THE BASS - THE GUITAR SOUNDS BY THE DOCTOR FINC HORD, TOMMY FEDESCOED FACER AND AND THE STRANGE FOR ELECTRIC WOUND OF PETER PALAFAM THE FANTASTE ENGINEER ON THIS ALBUM WAS BONES HOW. HENRY LEWY MORE THAN BELECTRIC DECENTAGE.

CONTROL THE COVER AND LINER PHOTOS WERE OF COURSE BY SUR-WESTER TAKEN AT 500 AM IN THE OSSERT, THE ART WORK WAS ONE BY GEORGE WHITEMAY, MRANGE-MENTS ARE ONCE BY HEAD (IMPROMPTION) ON THE SESSION WITH CONTRIBU-TIONS BY EVERYONE —

> OUNHILL RECORDS (A Subsidiary of ABC Records) New York / Deverly Hills

CHARGE AND ATTEMPS.

CONTROLLED AND ATTEMPS.

RECASE VISIONO DISSE WAS ARE TO GET INCOME

PARE SHEW WINDOWS STREETING DEE A
PULL STEE A THOMRESSIONE

AND THE SHE A THOMRESSIONE

MINISTER A THO

SLIRE OF SHILE, BLUE OF EYE AND BLONDE OF HAIR!

PAPA DENNY MAS EATING CHEESE PLIESS

AND THE WHOLE THING SMIRLED AND SWAM

AND SAYING NOTHING

NORDDY DUTSIDE KNEW WHAT WAS IMPRENIENCE

AND ON THE TWEETTH DAY

OR MEEX
OR MATTH
THE GOVERN TO EVERYONE CONCERNED
AND CREW TO TROSE WAS WEREN'T
THAT IT WOULD BE IMPRACTICAL
OR MACHAMORIUS

OR BOTH

TO REALIST TATELY FIRMS 3 SMILLEN DOJRY
AND 30 REF RINN'S HALLEN DOJRY
AND 30 REF.
AND 36 REF



¥



MICHELLE

Ansakneck pace. You are a garebler with safety as well as spritual, or religious nature - a degree of superations, MY GIRL (S. Robinson/R. White) concornes belief in Christian Science. Units, or cults ers your seathers and artistic sense. You control needle mental travingous you may not even be constituted of the ner of a lie least reasoning powers, and general men to orbite van III eases the course of emolional matters "annubit I is a passive rafter than an action ally to

You are sampasts, thatmeng allating - and impression



DEDICATED TO THE ONE I LOVE (Peoling/Bass) BMI 235 CREEQUE ALLEY (J. Phillips/M. Gilliam) DVI 345 SING FOR YOUR SUPPER (ROPPLE & HAIT) TWIST AND SHOUT OR RUSSER/P. Medley/ EMI 245 FREE ACVICE (J. Philips/M. Gillam)

LOOK THROUGH MY WINDOW (J. Phillips) TRING MAN (J. Phillips/M. Gilliam) RUSTRATION (J. Phillips) NO YOU EVER WANT TO CRY () Phillips JOHN'S MUSIC BOX (J. Phillips)

MUSICIANS INCLUDE: Hat Stane, Orams & Percussion, Larry Knechtel, Keyboard instruments, Jim Horn, Flute & Sanophane, Joe Osbora, Base, "Oector" Eric Hard, Gustar, P. F. Stoan, Gustar, Gary Ceterran, Percussion Bells & Minrober, John Philips, Gustar CONSULTING PHYSICIANS DR. DON ALTFELD / DR. WILBUR SCHWARTZ / DR. LEON KROHN

LINER PHOTOS TAD DILTZ PRODUCED BY LOU ADLER Gueffertet

Sun in Sagittariu



CASS 19 September Sun in Virgo





hat Mulness and honesty make fact seem wanted time to

(Rorosco, w Cata on the Marus & Papes is reproduced from the book HEAVEN KNOWS WHAT by Grant Lew with permission from the publishers, Elewellyn Publications, St. Paul, Minnesota 551011 DUNHILL RECORDS INC. / NEW YORK BEVERLY HILLS / A SUBSIDIARY OF ABC RECORDS, INC., 1330 AVENUE OF THE AMERICAS, N.Y. / MADE IN U.S. A.













GMS 1036

THE GREEN MOUNTAIN BOYS

SIDE 1

- 1. FOX ON THE RUN 2:19
- 2. HICKORY HOLLOW 2:01
- A MEMORY OF YOU 2:15
- 4. LITTLE BESSIE 3:08
- 5 BRINGING MARY HOME 3:47
- 6. ROLL IN MY SWEET BABY'S ARMS 2:08 SIOE 2
- 1. STAGOLEE 2:16
- TEACH YOUR CHILDREN 2:17
- NEW CAMPTOWN RACES 2:23
- 4. LEAVES THAT ARE GREEN 2:40
- 5. BORN TO BE WITH YOU 1:43 6. THE LEGENO OF THE REBEL SOLDIER 2:59
- 7. BLACKJACK 2:05

On March 14, 1970, in the tiny village of Craftsbury Common, Vermont, there was a banjo contest. The gym of the local school was crowded with people who had come to hear the 20 or so contestants. The music had been going on for about an hour, and the suddence had heard some very fine playing when the M.C. introduced the next player, 14 year old Bruce Stockwell accompanied by the Green Mountain Boys. The additions applauded politely as Brace and his three teenage accompanists stepped into position. Then the group began to play, and the audience exploded with applause and cheers, for Bruce time for the applause to die down so that the contest could continue, and during those

four minutes the Green Mountain Boys had won over 800 more fans. This is how word of the Green Mountain Boys spread in the early years of their existence. A contest or social event in some small town, and there would be another group

of people who could not stop talking about these extraordinary bluegrass musicians. Now the Green Mountain Boys are widely known throughout the New England area. They have appeared with such people as Earl Scruggs, John Hartford, Grandpa Jones, and Boots Randolph as well as appearing on TV and playing in many contests, consistently

Formed in the spring of 1969, the Green Mountain Boys come from two Putney families. Fifteen year old Barry Stockwell, a high school sophomore, is the lead singer and guitar player. His brother Bruce, 16, plays the banjo and sings bantone. Doug Harlow, 18 and a college freshman, plays string bass and sings tenor. His younger brother, 16 year old Tim, a junior in high school, plays mandolin and provides an occasional bass voice

The selections on this record show the versatility and virtuosity of these outstanding musicians. The album begins with Fox on the Run, a song the boys have turned into a local hit and one that is always requested when they play. Of course there are several banjo tunes that display Bruce's incredible dexterity and mastery of that instrument. The lightning quick interchange between binjo and mandolin on Mocking Banjo show that Tim's playing is equally fine. Although bluegrass is usually associated with first music, two slower ballads have been included to show how well the group can handle these numbers. Two recent songs, Teach Your Children and Leaves That Are Green, show how the Green Mountain Boys can adapt a popular song to the bluegrass style.

SELECTIONS FROM BEOWULF

READ BY J. C. POPE

These readings are designed to illustrate my conception of the moster and its relymine classical and no plots. The Direction is a cell to fine any blood, The Direction (I breasted) and the properties of the pro

The promotestation approximates very roughly that of the West-Saxon dialect in the teath reculrys, a little earlier than the date of the snape MS. (about 100). Though most of the dialectal inconsistencies of the MS, head to the dialectal inconsistencies of the MS, head to the most of the MS, head to the most of the MS, head to the MS, and t

My readings follow in the main the long-familiar text of Klacher. My few departures from it are moted under the headings of the relevant selections

The Prologue, these 1-11 and 20-52, quitomizing the meteoric ruse of Styld, founder of the Daulis royal line, and ething how, when he died, his retainers carried him to the above, placed him by the mast of a ship which will be considered the control of the cont

having resolved to help the Bases against the moster Orendor, choices tourteen warriors from a mong his papels and greened and the state of the st III. Part of the Fight with Gendel, lines 736-770. Becoult, feighing size, watches while Gendel, title extings and devorage one of his men, actuates upon him. He graups the coatterfields had no powerfully that Gendel Himself and the state of the state

V. A Scene at the Banquet in Heerot, lines 1155-1174. After the trajectate of Fina and Hengest has been some, merrment breaks out affects. Then Brothpar's queen, Wealthbown, makes her stately entrance toward the throne while the poet gives us the unexpan tableau of the harmonises affects. Retellings and his appher Brothoud, surings side by side with the still treated Hendrage. The shapes "Brothpar through a traject of the partner of the

V. Brothage's Description of Genedic's flows, lines 1345-1712. Herefugar, who at right to account for fewerold for the unspected rad of a sectord, female industry whom he takes to be Genedic's unders, any that sectord for the unspected rad of a sectord, female industry whom he takes to be Genedic's unders, any that sector female, the other enach, though under her greet hang a wan. Long ago the had amond the main Genedic they here working of any failure. These work had a sector of the sector of the

VI. The Speech of the Sole Survivor as he Bures the Treasure, lines 241,2285, The elegam mode, which dominates he second part of the point is here developed with full framatte relevance out of the history of he dragoe's hourt. The speaker, no longer able to use the gold and the arrow which he and his doad companions had won, commits in to the earth from which it came and hammes the visueshed satisfactions of war and speace. (A line 252 I have substituted the familiar emendation eggs, for the 162, against, not out absolute conventions to the came in yields a clear and appropriate measures.

VII. The Conclusion, lines 3156-3182. In the space of ten days Beowuif's people build a great mound on a headfand to hold his ashes and the treasure he had won from the dragon. Then twelve chosen warriors ride around it, lamenting his death and praising his virtues. (At line 3157, where hisw on hot seems the likellest reading of the MS., I have inadverteally followed Messey, but the meaning is nority the same.)

COULT STATE OF THE STATE OF THE

LEXINGTON

FE GELS



SHE LOVES YOU

LOVE ME DO

I WANT TO HOLD YOUR HAND

CAN'T BUY ME LOVE

A HARD DAY'S NIGHT

I FEEL FINE

Mader Mon. In Recorded Opplier 18 1964

EIGHT DAYS A WEEK

TICKET TO RIDE
Market Move In: / Union Move Composition
Brigoded Friends 15 1997

HELP!

YESTERDAY

WE CAN WORK IT OUT

PAPERBACK WRITER

PENNY LANE

ALL YOU NEED IS LOVE

HELLO, GOODBYE

HEY JUDE

GET BACK

COME TOGETHER

LET IT BE

THE LONG AND WINDING ROAD

Record frames to tree web for Country dues to Mexico

John Leanon & Paul McCarency / to Produced by GEORGE MARTIN

STEEL SESSIONAL ACHER THE NOT IMPORTION ON THE POPARAGES CHARLES COMMITTED TO THE POPARAGES AND ACHER STEEL SESSIONAL SESSIONA



4053-3

BEST SELLING ALBUMS?



THE 4 SEASONS NEW GOLD HITS C'mon Marianne . Let's Ride Again . Beggin' . Around And Around (andaroundandaroundandaroundandaround) . Good-Bye Girl . I'm Gonna Change . Tell It To The Rain . Dody . The Puppet Song . Lonsome Road (The Wonder Who?) PHM 200-243 PHS 600-243



THE 4 SEASONS' GOLD VALUE OF HITS Bye, Bye Baby (Baby, Goodbye) . Save It For Me . Ronnie . Dawn (Go Away) . Girl Come Running . Silence Is Golden . Cry Myself To Sleep . Toy Soldier . Betraved PHM 200-196 PHS 600-196



THE 4 SEASONS 2nd VAULT OF GOLDEN HITS Sherry . Walk Like A Man . Candy Girl . Stay · Marlena · I've Got You Under My Skin · Alone . Big Girls Don't Cry . Working My Way Back To You . Peanuts . Opus 17 . Connie-O PHM 200-221 PHS 600-221



FRANKIE VALLI SOLO My Funny Valentine . (You're Gonna) Hurt Yourself . Ivv . Secret Love . Can't Take Mv Eyes Off You . My Mother's Eyes . The Sun Ain't Gonna Shine (Anymore) . The Trouble With Me . The Proud One . You're Ready Now PHM 200-247 PHS 600-247

COLUMBIA

BILLY JOE ROYAL DOWN IN THE BOONDOCKS



RADIO STATION COPY - NOT FOR RESALE

CL 2403

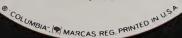


SIDE 1 XLP 110979



- 1. POLLYANNA 2:13
- 2. LEANING ON YOU 2:16
- 3. HEARTACHES AND TEARDROPS 2:24
 - 4. FUNNY HOW TIME SLIPS AWAY 2:57
 5. MY FONDEST MEMORIES 2:43
 - 5. MY FUNDESI MEMURIES 2:43 6. DOWN IN THE BOONDOCKS 2:34

Produced by Joe South



COLUMBIA

BILLY JOE ROYAL DOWN IN THE BOONDOCKS

RADIO STATION COPY - NOT FOR RESALE



CL 2403



SIDE 2 XLP 110980



- 1. I KNEW YOU WHEN 2:32
- 2. THOSE RAILROAD TRACKS IN BETWEEN
- 3. STEAL AWAY 2:15
 - 4. OH, WHAT A NIGHT 2:00
 - 5. KING OF FOOLS 3:00
 - 6. I'VE GOT TO BE SOMEBODY

7:59

Produced by Joe South

COLUMBIA MARCAS REG. PRINTED IN U.S.A.





Side One

1031

"WILD, WILD YOUNG WOMEN"

- 1. MY BOY ELVIS Janis Martin 2:04
- 2. HOP, SKIP AND JUMP 1:49 The Collins Kids (Larry and Lorrie)
- 3. REAL GONE JIVE 2:01
 The Nettles Sisters with the Rodeo Tune Wranglers
- 4. OO-BA LA BABY Jean Chapel 1:58
 5. SKULL AND CROSSBONES Sparkle Moore 2:29
- 6. O.K. DOLL Joan King 1:54 7. WE'RE GONNA BOP 2:13
 - Alvadean Coker and the Cokers



Side Two

1031 (36488)

"WILD, WILD YOUNG WOMEN"

- 1. HOY HOY 1:58
- The Collins Kids (Larry and Lorrie)
 2. OOBY-DOOBY Janis Martin 1:54
- 3. WILLYOU, WILLYUM Janis Martin 1:52
- 4. GONNA BE LOVED Linda and the Epics 2:38
- 5. ROCK-A-BYE BOOGIE The Davis Sisters 2:28
- ROCK-A-BOP 2:12 Sparkle Moore with Dan Belloc and his Orchestra
- 7. WILD, WILD YOUNG MEN Rose Maddox 2:22



SAMPLER

SIDE A STEREO



SPABC-776-A) (SPABC-776-A) NOT FOR SALE

 SUNSHINE (J. Mayall) Hibiscus Music Co (ASCAP) -JOHN MAYALL 5:33

2. IT'S LOVE BABY (24 Hours A Day) (T. Jarrett)

Excelloric Music (BMI) - DELBERT McCLINTÓN 2:31
*3. SHAKE SOME ACTION (Jordan/Wilson) Photonon/Bleu
Disque Music (ASCAP) - FLAMIN' GROOVIES 4:36

1976, ABC Records, Inc.



SAMPLER

SIDE B STEREO



SPABC-776 (SPABC-776-B) NOT FOR SALE

1. I WOULD RATHER GO BLIND (E. Jordan/B. Foster)
Arc Music (BMI) - CHRISTINE McVIE 3:14

** 2. WISHING I COULD (L. Hosford) His and Hers/On Fire Music (BMI)-LARRY HOSFORD 3:14

 HEART DON'T FAIL ME NOW (D.L. Jones) Publicare Pub. Co. (ASCAP) - RANDY CORNOR 3:05

 THE WRESTLING MARCHES (G. Sutton/L. Cheshier) Flagship Music (BMI) - BUCK TRENT 4:19

** ®1976, SHELTER RECORDING CO., INC. ®1976, ABC Records, Inc.





REPRISE RECORDS

A SONG FOR ME FAMILY

Produced by Family For Bradgate Bush Ltd.

RS 6384 (31,013)



SIDE 1

- 1. NO MULES FOOL
- (Whitney-Chapman) 2. DROWNED IN WINE
- (Whitney-Chapman) 3. LOVE IS A SLEEPER
- (Whitney-Chapman) 4. SOME POOR SOUL
- (Whitney-Chapman)
- 5. WHEELS (Whitney-Chapman-Grech)

STEREO
STEREO
STEREO





REPRISE RECORDS

A SONG FOR ME FAMILY

Produced by Family For Bradgate Bush Ltd.

RS 6384 (31,014)



SIDE

- 6. HEY-LET IT ROCK (Whitney-Chapman)
- 7. STOP FOR THE TRAFFIC THROUGH
- THE HEART OF ME (Whitney-Chapman) 8. SONG FOR SINKING LOVERS (Whitney-Chapman)
- 9. 93'S OK J (Whitney-Weider)
- 10. A SONG FOR ME (Whitney-Chapman-Weider-Townsend)

STEREO

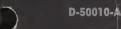
STEREO

STEREO

STEREO

THE MAMAS & THE PAPAS

Side I



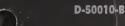
	. NO SALT ON HER TAIL (J. Phillips) (Trousdale Music Pub., Inc BMI) , TRIP, STUMBLE & FALL (J. Phillips & M. Gilliam)	2:35		
	(Trousdale Music Pub., Inc BMI) DANCING BEAR (J. Phillips)			
	(Trousdale Music Pub., Inc BMI). WORDS OF LOVE (J. Phillips)	4:08		Ţ
		2:13	´2,	1
BSIA	(Laurence Harms, Inc ASCAP) DANCING IN THE STREET (Stevenson & Gaye)	1:43	4 14	ľ
SUBSIDIAR	(Jobette Music - BMI)	3:00	MADE	

OF Produced by: LOU ADLER

A.B.C. PARAMOUNT RECORDS, INC.

THE MAMAS & THE PAPAS

Side 2



	I SAW HER AGAIN (J. Phillips & D. Doherty) (Trousdale Music Pub., Inc BMI) STRANGE YOUNG GIRLS (J. Phillips)	2:50
	(Trousdale Music Pub., Inc BMI) I CAN'T WAIT (J. Phillips)	2:45
	(Treusdale Music Pub., Inc BMI) EVEN IF I COULD (J. Phillips)	2:40
S 5.	(Trousdale Music Pub., Inc BMI) THAT KIND OF GIRL (J. Phillips)	2:40
85/0 6.	(Trousdale Music Pub., Inc BMI) ONCE WAS A TIME I THOUGHT (J. Phillips) (Trousdale Music Pub., Inc BMI)	2:20
SUBSIDIARY	Produced by: LOU ADLER	WADY

OF A.B.C. PARAMOUNT RECORDS, INC.

THE MAMAS & THE PAPAS DELIVER

\$ide 1 STEREO

DS-50014-A

	1. DEDICATED TO THE ONE LOVE (Pouting/Boss)		
	(Trousdale Music Pubulne BMI)	2:56	
	2. MY GIRL (S. Robinson/R. White)		
	(Jobete Music-BMI)	3:35	
	3. CREEQUE ALLEY (J. Phillips M. Gilliam)		
	(Trousdale Music Pub., IncBMI)	3:45	
	4. SING FOR YOUR SUPPER (Rogers & Hort)		
	(Choppell & Co., Inc.+ASCAP)	2:46	
	5 TWIST AND SHOUT(B. Russell P. Medley)		
	(Robert Mellin, Inc/Progressive Music Inc. BMI)	2:45	
	6. FREE ADVICE (J. Phillips/M. Gilliam)		
	(Trousdale Music Pub. Inc. BMI)	3:15	10
k			14
٧	PRODUCED BY LOU ADLER	`ى	/,
	*O,	~~	

PIARY OF ABC RECORDS INC., NEW YORK, N. Y. 10019 . MAR

THE MAMAS & THE PAPAS DELIVER

	ild			
ST	E	R	E	0

DS-50014-B

LOOK	THE	ROUGH	YM F	WINDO	JW (J.	Phillip	
(Trous							
BOYS		IRLS 7	OGE	THER	(J.PF		

(Trousdale Music Pub., IncBMI)	3:
STRING MAN (J. Phillips M. Gilliam)	
(Trousdale Music Pub.,Inc+BMI)	
EDITOTO ATTACK (1 DI 11)	

(Trausda	le Musi	c Pubalni	eBMI)		
DID YOU	IFVFR	WANT T	n cry	(J. Phillips)	

	JOHN'S MUSIC BOX (J. Phillips)	2:53
A SUL	(Adaptation by John Phillips) (Trousdale Music Publine (BMI)	1.00 15.
SIDIAN	(Adoptation by John Phillips) (Troudde Music Pub Inc BMI) PRODUCED BY LOU ADLER OF ABC RECORDS INC., NEW YORK, N. Y. 100	ADEIL
'4)	05.40-	19 · W.
	RECORDS INC. NEW YORK, N. Y.	
	- moi, NEW 10:	

THE GREEN MOUNTAIN BOYS

Side 1 GMS 1036A STEREO (NR2543)



Green Mountain Records Craftsbury Common, Vt.

- 1. Fox on the Run
- 2. Hickory Hollow
- 3. A Memory of You
- 4. Little Bessie
- 5. Bringing Mary Home
- 6. Roll In My Sweet Baby's Arms
- 7. Mocking Banjo

THE GREEN MOUNTAIN BOYS

Side 2 GMS 1036B STEREO (NR2543)



Green Mountain Records Craftsbury Common, Vt.

- 1. Stagolee
- 2. Teach Your Children
- 3. New Camptown Races
- 4. Leaves That Are Green
- 5. Born to Be with You
- 6. The Legend of the Rebel Soldier
- 7. Blackjack



THE BEATLES 20 GREATEST HITS

1



SV-12245 (SV-1-12245)

1. SHE LOVES YOU > 2:19
2. LOVE ME DO > 2:28
3. I WANT TO HOLD YOUR HAND > 2:24
4. CAN'T BUY ME LOVE > 2:10
5. A HARD DAY'S NIGHT > 2:28
6. I FEEL FINE > 2:20
7. EIGHT DAYS A WEEK > 2:43
8. TICKET TO RIDE > 3:02
9. HELP! > 2:18
10. YESTERDAY > 2:04
11: WE CAN WORK IT OUT > 2:10
12. PAPERBACK WRITER > 2:25
9. COMPOSED by John Lennon & Paul McCart

All Songs Composed by John Lennon & Paul McCartney
All Songs BMI
Produced by George Martin

Recorded in England



THE BEATLES 20 GREATEST HITS

2



SV-12245 (SV-2-12245)

1. PENNY LANE • 2:57
2. ALL YOU NEED IS LOVE • 3:57
3. HELLO, GOODBYE • 3:24
4. HEY JUDE (Short Varsion) • 5:05
5. GET BACK • 3:11
6. COME TOGETHER • 4:16
7. LET IT BE • 3:50
8. THE LONG AND WINDING ROAD • 3:40
Songs Composed by John Lennon & Paul McCar
All Songs BMI
Produced by George Martin

Produced by George Marti Recorded in England • 1982 EMI Records Limited





CHOICE

The SOUND of AMERICA

BOX 5021 NEWARK, N. J.

CUSTOM HI-FI RECORDING

Produced by OZZIE CADENA #22

(SOA-#22-A) Rasberry Music 3:45

GOSPEL

45 rpm

DELIVERANCE WILL COME

(Rasberry)

Raymond Rasberry and the

RASBERRY SINGERS

soloist: Carl Hall

CHOICE

The SOUND of AMERICA

rpm

BOX 5021 NEWARK, N. J.

CUSTOM HI-FI

RECORDING Produced by

Produced by OZZIE CADENA #22 (SOA-#22-B)

(SOA-#22-B) Martin & Morris 2:30

NO CONDEMNATION

Raymond Rasberry and the RASBERRY SINGERS



45 RPM

RECORDS

VOCAL ST-73C-26266 SP From Atco LP 7025 **STEREO**

45-6923 Pub., Jamarnie Music, Inc. Time: 3:24

ONE WOMAN

ONE WOMAN

(Colton, Smith, Lee, Hodges & Gavin)

HEADS, HANDS & FEET

Produced by Tony Colton

(P) 1973 Atlantic

RECORDING CORP., 1841 BROAD



KamaSutra Music Inc. (BMI) Time: 3:30 © 1972 BY BUDDAH RECORDS, INC. ALL RIGHTS RESERVED.

M O N O BDA 296 (BUD 5599)

NOT FOR SALE



ACOP



SIDE 1 Time 2:58 Produced By: F. Barth & F. Soltys



45 RPM Carty Music ASCAP ©@1979 CR1001

FATHER OF THE BRIDE (W. Carty) WALT CARTY

WLC RECORDS

SIDE 2 Time 2:36 Produced By: F. Barth & F. Soltys



45 RPM Carty Music ASCAP ©®1979 CR1001

FOREST OF MY DREAMS
(W. Carty)
WALT CARTY



Music Publ. m Corp.-Wedot Music Co. (ASCAP)

PROMOTION COPY NOT FOR SALE 01518180110001

Produced by Joe Webb. Frank Fair & Dennis Williams for Newcleus

Productions, Inc.

OH BOY

(Dutch Robinson) is Williams & Joe Webb

E BOBBETTES/1986 A Jonathan Fearing Mix

SUNN 1980 1985 Sunnyview Records, Inc.

STONEHENGE

4 Hidelian

Records, Inc.

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Stereo 45 RPM Side A (2:58) KSH 1984 A

LETTER TO MICHAEL

(Billy Kirkland)

LESLIE

Produced by Billy Kirkland
Strings arr & conducted by Michael Colina
Published by William Junior Music/
McAlpin Music (ASCAP)
299-4 RIDGEDALE AVENUE

EAST HAD THE BEST HE BEST HAD THE BEST HAD T

STONEHENGE ARCOADS: NO

STONEHENGE
Records. Inc.

© Stonehenge Records Inc. All Rights Reserved

STONEHENGE ARCORDS: NC

LIFETIME (Billy Kirkland) LESLIE

Produced by Billy Kirkland
Published by William Junior Music/
299-4 RIDGEDALE AVENUE

Stereo 45 RPM Side B (3:12) KSH 1984 B

Thanke Harring Residence of the second secon

MUSICATS RECORDS

Producer: Todd Urbonas Exec. Producer: Jimmy Edward/ Jackie Feast for Musicats Records



45 RPM STEREO

Time: 3:27 Musicats Publishing (BMI)

TEARS BEHIND THE SMILE

(Lyrics: Jimmy Edward Music: Todd Urbonas)

TODD URBONAS

© P 1986 Musicats Records

MUSICATS

Producer: Todd Urbonas Exec. Producer: Jimmy Edward/ Jackie Feast for Musicats Records



45 RPM STEREO

Time: 4:20 Musicats Publishing (BMI)

JACKIE GIRL OF MY DREAMS

(Lyrics: Jimmy Edward Music: Todd Urbonas)

TODD URBONAS

© P 1986 Musicats Records

Franswick.

55491 (7-391)Julio-Brian Music, Inc. BMI Time: 4:10



Produced by Eugene Record Arranged by Tom-Tom Directed by Willie Henderson & Quinton Joseph (P) 1972 Eliza Enterprises, Inc.

A LETTER TO MYSELF

Canada 100 Skywer No. Reside Of Canada 100 Skywer No. Reside O

Prunswick.

55491 (7-392)Julio-Brian Music, Inc. BMI

Time: 3:36



Produced by Eugene-Record Arranged by Tom-Tom Directed by Willie Henderson Quinton Joseph (P) 1972 Eliza Enterprises, Inc.

SALLY

SALLY
(Eugene Record-Sandra Drayton)

Control

AMAREX MUSIC OF CANADA 100 Skyway Ave. Research. On the Control



RECORD NO. LR 3320

Rogelle Mus. (BMI)



LAURIE RECORDS INC., NEW YORK



HE'S JUST A PLAYBOY (E. Greenberg-B. Baer-

(E. Greenberg-B. Baer-R. Schwartz)

BERNADETTE CARROLL

A Gene & Eliot Formula Prod



Time: 2:25 SK4M 1990

Recorded at
Allegro
Sound Studio





RECORD NO. LR 3320

S&J Music Pub. Corp. (ASCAP)



Aure

LAURIE RECORDS INC., NEW YORK



TRY YOUR LUCK

(Ernie Maresca-Lou Zerato)
BERNADETTE CARROLL

Recorded at Allegro Sound Studio



Time: 2:22 SK4M 3127





45 RPM



2-1613 ZSP 138067 3:58

MISTER BO JANGLES

BOBBY COLE

Arranged by Bobby Cole Produced by Bobby Cole Produced by Bobby Cole



45 RPM



2-1613 ZSP 138068 3:32

BUS 22 TO BETHLEHEM -B. Cole-BY COLE

Arranged by Bobby Cole Produced by Bobby Cole

OATE MARCA REG MADE IN U.S.

THE THOUGHT OF LOVING YOU

(David White)



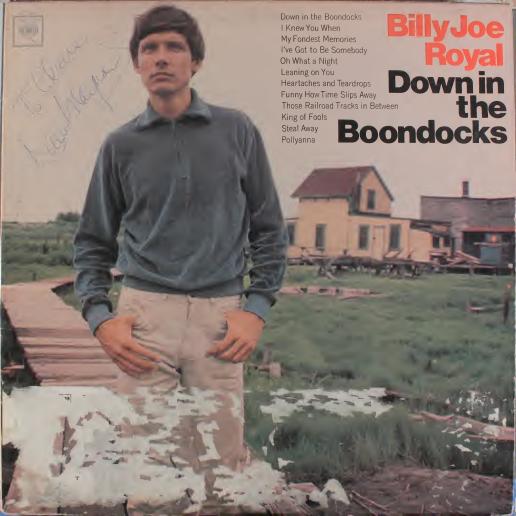
Golden Egg Music Co./ Beechwood Music Corp./ Luvlin Music BMI-2:26 2275 (45-26935)

THE CRYSTAL MANSION

Produced by: BOB CULLEN, DAVE WHITE, ARTHUR KAPLAN

FOR KAPLAN-CULLEN PROD.

Arranged by AI Gorgoni



Claire, Benset POLLYANNA LEANING ON YOU HEARTACHES AND TEARDROPS FUNNY HOW TIME SLIPS AWAY

I KNEW YOU WHEN THUSE RAILROAD TRACKS IN BETWEEN STEAL AWAY OH WHAT A NIGHT KING OF FOOLS I'VE GOT TO BE SOMEBODY

Album supervised by Aller, Stanton Produced by Joe South







MY FONDEST MEMORIES

DOWN IN THE BOONDOCKS









BillyJoe

Columbia Records is proud to welcome Billy Joe Royal, an electrifying new vocalist, to its distinguished roster of recording artists.

Within a few weeks of its initial release, Billy Joe's debut single, Down in the Boondocks, moved with astonishing speed toward the top of the country's best-seller charts. Suddenly, an exciting new talent skyrocketed into national prominence.

Now, in his auspicious Columbia debut album, this dynamic young singer is heard in a full program of great songs, nine of their brand new-including his smash hit, Down in the Boondocks!

A versatile vocalist who also plays guitar, drums and piano. Billy Joe Royal was born in Valdosta, Georgia, When still a youngster, he moved with his family to Marietta, just north of Atlanta, In high school, he organized his first band and began performing at school functions and local social events.

After graduation, he was booked into one of Savannah's leading nightclubs. He was so successful that the club's manager persuaded him to remain as the star attraction. It turned out to be a two-year engagement! Billy Joe's reputation has since spread far beyond the borders of his home state, and he and his band now perform in many clubs throughout the country.

Here, in DOWN IN THE BOONDOCKS, is Billy Joe Royal, America's newest talent, in a collection of powerful interpretations that mark him clearly as an impressive addition to the ranks of our finest singers.

THE SELECTIONS-LOWERY MUSIC CO., INC. (BMI) EXCEPT WHERE NOTEO-ARE FOLLOWED BY THEIR PUBLISHERS AND TIMINGS

THE SELECTIONS—LOWERY MUSIC OF LEARING OF YOUR HEART COMES AND TEARORDS—LOW-TW MUSIC OR LETTER (BM) HEART COLES AND TEARORDS—Low-Tw Music and Little Oarlin' Music (BMI) MY FORCEST MEMORIES OWN IN THE BOORDOOKS

@ COLUMBIA: | MARCAS NEG PRINTED IN U.S.A



SIDE ONE

My Boy Elvis Janis Martin

Hop, Skip and Jump The Collins Kids (Larry and Lorrie)

Real Gone Jive The Nettles Sisters Rodeo Tune Wranglers

Oo-Ba La Baby Jean Chapel

Skull and Crossbones Sparkle Moore

O. K. Doll Joan King

We're Gonna Bop Alvadean Coker and the Cokers constitution of the constitution of the Letter Laboratoria for the constitution of the

The rockability attitude that Eivis Presian represented has generally been thought assertive, loud, raw, and sexual. But rocks dards of behavior. It was emotional in cele bration of the wild beat end in its crying even when forceful. The eventuel near-mon opolization of rock music by men, and the frequently negative attitudes toward wome in rock songs, should not blind us to this endrogynous character of early rockabilly's rockebilly is confirmed by the women on this expression end excitement of rockabilly was appreciated by women not only as fans but as performers as well. In their music these women expressed a desire for new norms of acceptable female behavior that perellels the men's of the same era. The political move the 1970's was somehow prefigured cultur

ally in the 1950's in ettempts like these Rockebilly music was forced in the South and in city ghettos in the years efter World War II. This amalgam of country, swing, black rhythm & blues, end gospel flourished commercially from 1954 to 1950

Wild, Wild Young Women Rockabilly bands were smell combos with instrumentation verying widely, but gene elly included electric leed guitar, rhythm guiter, drums, and either stand-up or electric bass. Piano and/or saxophone were elso sometimes present. The instruments were lightly amplified, end es the form matured small echo chamber effects became common on rocksbilly diacs. It had a highly syn copeted rhythm with little "bottom" in the beat; end short instrumental licks and breeks were teken by the pleyers, rather then full-fledged solos. Ballads end uptempo numbers, often taken from blues or country music, were sung in a modified hillbilly

vocal style featuring little "cries" or hiching effecta The elements of country music that rocksbilly music drew from ere perhaps best Illus trated by two of the earliest performences on this elbum, Both Alvadean Coker's "We're Gonna Bop" end The Nettles Sisters 'Real Gone Jive" are essentially country

the way toward the rockebilly style. Coker recorded "We're Gonna Boo" with her family in 1954. The tune was written by her sister Geraldine; and her brother Sandy wea a Decce artist of the time. The Cokers' musice support includes the kind of repeat-after-me chant/singing that was common on boogle woogie records of the 1940's, illustrating rockabilly's debt to that musical form. The Nettles Sisters' "Reel Gone Jive" of around 1956 features Western Swing-type fiddling. demonstrating the rhythm influence of hill billy jezz on rockebilly mueic. Mary and Jeanie Nettles recorded the number with

The Rodeo Tune Wrenglere in Los Angelea

and it was probably written by their father

music draw its sound end content from the blacks. The adoption of the styles and lyrice of these traditions set the early rockebilly performers against meInstream American music. Rockabilly was rapidly adopted by against many of the expectations of their socielly constricting social climate. Both this rebelliousness and the black influence in rockebilly music are best illustrated in the Ironically, the two hardest-driving rocking

arrangements here are from the two per ners who had the most solid grou

as country ertists, Rose Maddox and Jees Chapal. Maddox had begun har career as the singer in her brothers' honky-tonk ect in Cel fornie. The Maddoxes' music was always very wild and rhythmic, so when Rose becen tle Dreemboat" and "Wild, Wild Young Men in 1954 end 1955 ahe was really simply throwing her honky-tonk singing style into overdrive, "Wild, Wild Young Men" is fesci nating lyrically as well, since it speeks of e young woman's sexual eggreseiveness Jean Chapel, too, has long had the image of a "red-hot Mame"; but like Rose Madde she initially recorded and performed as a Ambergey Sister, e Coon Creek Girl, a mer bar of Mattie, Marthie, end Minnle, end as Mettie O'Neill on the Opry, she graduated to being Jean Chapel at Sun Records in Mem phis, the company that is widely regarded as the birthplace of rockebilly. "Oo-be-la Baby is one of aeveral fine rockabilly perfor ences she cut in the mid-1950's. Today, Jeen Chapel is a successful Nashville songwrite but she still performs rockabilly material at

Meddox and Chapel illustrate a typica rockabilly women's career pattern. Gener elly, femele rockebilly performers began singing at an early age as country music radio performera, went through a rockebilly phase, and then returned to country. All three of the most prolific and successful of these women, Brenda Lee, Wanda Jackson end Janis Martin, as well as many lesser lights, had cereers like this. And this pattern parallels the changes in identity undergor Twitty, Jerry Lee Lewis, Ronnie Milsep Faron Young, Billy "Crash" Creddock, and Cherlie Rich are but a few who have trevelled similer patha

The Davis Sisters were one of this number of Nashville ects that took e fling at rockebilly recording in the midst of their country cereer, Comprised of Betty Jeck Davis end Mery Frances Panick, this duo had one of the biggest-selling country hits of 1953, "I For got More Then You'll Ever Know About Him. On the flip side, however, was an excellent rockebilly boggle-woogle celled "Rock-e-Bye Boogle." Unfortunately, there were to be no follow-up rockabilly numbers.

At the height of the duo's success, Betty Jack was killed in an auto accident. Mary Frences, who had changed her name to Skeeter Davis to strengthen the sister image, later has had an extremely successful sold career on records and in Neshville as a Grend Ole Opry member

Although both mele end femele rockebilly

ects shered the pattern of cereer transitio from country to rockabilly end back egeln there were some significant differences between typical male end female cereers For one thing, most of the female rockability performers were much younger than their mele counterperts. For enother, women rockabiliy acts generally had a less threater ing image then the men. A greet meny of these women began their cereers in child

hood, so when they recorded teenage-type agers. Whareas most of the men were over rockabilly women such as Brenda Lee, Jani Martin, Lorrie Collins, Jackie DeShannon and Wanda Jackson were all teenagers recording teenege music. This youthfulness was a factor in women's acceptance as rock era within country music, for many of the on barn dance shows. But this youthfulness commercial failure with the wider teenage popular audience that made Elvia and Jerry

The bouncing youthfulness that character ized female rockabilly singera is nowh better illustrated than in the case of Lorris Collins. This thirteen year-old Oklahoman made a consistently-excellant aeries of rock abilly singles batween 1955 and 1959. With her younger brother Lerry as her harmony singer end lead quitarist. Lorrie appeared regulerly on Town Hall Perty, e Wast Coast country music show. The typical Collins Kids backed with stinging guitar leads that were teught to Larry by Joe Maphis, one of cour try music's guitar legends. "Hoy Hoy" end 'Hop, Skip, and Jump" ere two of the pair's most sought-after titles emong their meny

It was possible for women such as Lorrie Collins to achiave succees with country adult audiences, for elthough they were identified with the youth rebellion because of their ege and musical style, thay did not generally carry the menece or aparchy of the more sexual and adult Jerry Lee Lewis and Fluis Proclay Whoreas man promoted an enti-establishment imege, most women rockabilly singers were less threatening. Saverel sang in family groups (The Nattles Sisters, The Collins Kids, The Miller Sisters on Sun), most were too young to be consid ered truly threatening, and nearly all were presented as singers of novelty songs and/or as novelties themselves. They came across es bouncing, enthusiastic, end youthfully exuberent, rather than as adult women fully rejecting feminine etandards.

Another factor in their acceptance as country acts was that country music had maintained its tradition of strong, self-esser were perceived as musically aggressive rockabilly women could be seen as part of a tough country women strein of performers rather than as rebels. Although many women in country music conformed to pes sive feminine images, there were always elso women who seng brash, essertive songs end eppeared strong end sessy; end these assertive stences became especially popular with country audiences following World War II Rose Meddox is one case in point, end her musicel ettitude reedlly trens lated into rockebilly form. Bockebilly music thereby was given regular exposure on country shows, guite frequently by women The Collins Kids performed it on Town Hall Party. Branda Lee performed it on The Ozerk Jubilee. Bonnie Lou Introduced similer teen age novelty meterial on the Midwestern

On The Old Dominion Bern Dence in Rich mond. Virginia. Jania Martin filled this performing slot. The sixteen yeer-old was signed by RCA end promoted as The Female Elvis on the strength of her first record, "Will You, Willyum." She recorded in Neshville with Chet Atkins es leed guiterist 1956-1958 and was extensively promoted by RCA. This elbum also features her second release. Martin's version of Roy Orbison's "Ooby Dooby," end her third record end biggest hit "My Boy Elvis."

Cincinnati was also a major country recording center in the 1940's end 1950'e, largely because King Records located there and because of the nearby pool of talent at WLW's Midwestern Heyride and The Boone County Jemborae, Sparkla Moore recorded on that city's Fraternity label during this period. The label also introduced Bobby Bare as "Bill Parsons" singing teenage meterial. Sparkle Moora was also a pseudonym, as this performer's real name was Barbara Morgan. Both "Skull and Crossbones" and "Rock-a-Bop" have been soughtafter collectors' items for meny years, end

Basides Memphia, the area of the country that seems to have been most conducive to the development of rockabilly women was the West Coast. Rose Maddox, Lorrie Collins, Jackie DeShannon, Lucille Starr, Wanda Jackson, Laura Lee Perkins, and Alia Leelie all recorded there. The Southwest contributed recordings by Glenda LoVett, Petsy Timmons, Mirriam Johnson (Jessie Colter)

On this album, Joanie King and Linde end the Epics represent West Coast female rock abilly best. King recorded for Sage and Send Records, whose biggest star was western singer Eddie Dean, Her "O.K. Doll" is distin guished by its teenage story line. Linda end the Epics were on the tiny Blue Moon label of Santa Cruz, California. Linde's performance hare is an excellent exemple of late rocks billy music, and is one of the rarest and best numbers relasued on this albu

Although country music audiences may have seen these rockabilly women as nov elty acts, these women did not take the rock abilly style so lightly. Indeed, women like Jean Chepel, Wende Jeckson, and Jackie DeShannon continued to perform in the rockabilly style into the 1950's when most of the major mele rockabilly sters had faded. By 1962 Elvis had entered the Army, Chuck Berry and Jerry Lee Lewis were embroiled in moral acandals. Cerl Perkins had sunk into alcohol, Buddy Holly and Eddie Cochren were dead, and Gene Vincent was self-exilad in England. Record companies had begun to promote a more refined style of teenege music, and the surviving rockabilly women received little support. But as these women re-entered the country field they took their rockabilly experience with them, reinforcing the strain of essertive women in country music that weato increese drematicelly in the 1950's end 1970's.

Though we cannot point to a continuous femele tredition growing out of these rocksbilly women's attempts, many women mpting rock in the early 1970's, such as Linda Ronstedt, returned to rockebilly and country traditions for inspiretion. And many vomen in the country tradition, such as Tanve Tucker, have tried to weld the excite ment and emotion of rock with a strong-yet sensitive country female image. The continuel foreys of women into rock,

beginning with these rockebilly women's attempts, indicate that rock is neither inher ently a man's preserve nor innately misogynist. Perheps we should begin to look at rock as an art form in which both man and women have attempted to overcome the trep of gender restrictions. For this album stands as proof that women of the 1950's. especially white working-class women, were no more content with the sociel, cultural, and sexual options open to them than are the restless women of today

Mery A. Bufweck Colgete University Robert K. Oermann Country Music Foundation

Compiled by Mitch Diamond Photographs courtesy of Mitch Diamond, Janis Mertin Designed by Susan Mersh Transfers made at The Mixing Lab

under Records 186 Willow Avenue Somerville, Massechusetts 02144

Rose Maddox

SIDE TWO Hoy Hoy

The Collins Kids (Larry and Lorrie)

Ooby-Dooby Janis Martin

Willyou, Willyum Janis Martin

Gonna Be Loved Linda and the Epics

Rock-A-Bye Boogie The Davis Sisters

Rock-A-Bon Sparkle Moore with Dan Belloc and his Orchestra

Wild, Wild Young Men

Jacket made in Canada

ABC ALBUM RELEASE SAMPLER JULY, 1976

SI	DE	"A"	то	TAL	: 12:40
	44.0			- 11	

- "Sunshine" JOHN MAYALL
 FROM THE ALBUM: A BANQUET IN BLUES/ABCD 958
 TIME: 5:33
- 2. "It's Love Baby(24 Hours a Day)"
 DELBERT McCLINTON
- 3. "Shake Some Action" FLAMIN' GROOVIES
 FROM THE ALBUM: SHAKE SOME ACTION/SASD 7521

 TIME: 4:36

SIDE "B" TOTAL: 13:52

- 1. "I Would Rather Go Blind" CHRISTINE MCVIE TIME: 3:14
- 2. "Wishing I Could" LARRY HOSFORD
 FROM THE ALBUM: CROSSWORDS/SRL 52003
 TIME: 3:14
- 3. "Heart Don't Fail Me Now" RANDY CORNOR TIME: 3:05
- 4. "The Wrestling Matches" BUCK TRENT
 FROM THE ALBUM: BIONIC BANJO/DOSD 2053

TIME: 2:31



Pamiez







Roger Chapman John Whitney John Weider John Palmer

vocals/percussion guitars/banjo/organ Robert Townsend drums/percussion/harp ouitars/ violin/dobro vibes/piano/flute

Tracks 1-4,6-8 inc Whitney/Chapman Track 5 Whitney/Chapman/Grech Track 9 Whitney/Weider Track 10 Whitney/Weider/Chapman/Townsend

Recorded at Olympic, London Produced by Family for Bradgate Bush Limited Engineer: George Chkiantz 2nd Engineers: Roger Beale, Keith Harwood,

Dave Bridges Co-ordination: Tony Gourvish Track 3, organ: Thank you George Bruno Album photographer: Bill Holden Equipment, refreshment, transport: Brian Jack, Harvey and Dave

Side Two

Side One

Hey-let it rock

No mule's fool

Love is a sleeper

Some poor soul

Wheels

Drowned in wine

7 Stop for the traffic -through the heart of me

Song for sinking lovers

93's ok T

10 A song for me

Roger Chapman Song for you

Children can you laugh me all your young life's meaning Playing as you do, I feel the truth in you.

> Will's blues John Weider I saw you and you saw me For a moment we were free

Dedicated to: You, Emily Muff, Lee Whiting, P. Pam, Jenny, Len'the dube', Glover (Leicester), Anna, Sandie, Cissie Loftus, Teddy and Pauly, Auntie Ada, Hoggy, Big Mick, Roy, Alex, Zeke, Chop Chop, Ilm and Aud, Mick the greengrocer, Plum, Mick Flynn, Robin the raver, all at Warner Bros-Reprise, Mr Lyons, Mr and Mrs Toe, Scooter Chris, Ernie and Mrs O-Montrose, Oakley, the Bush, Bradgate Park, King Edwards, Lots, Burlesque, Aslan.

"See you tomorrow Tom - everybody have a good time

No Mule's Fool Whitney/Chapman A dusty thay in this old town A hazy yellow eye looks down A bazzing bee's the only lazy sound I take the grass, he hits the hay The two of us drift through the day A butterfly, a sigh, and it's a flick away

know we're kizy, lots of people say sa But one day they're gomm see
We're only doing whatever makes us happy
Sitting here, me and my male, we make our own rules

(Repeat chorus mutil last line, which couls:) Sitting here, me and my male, we're nobody's fool and it's cool

Close my eyes, yeh I feel alright Mast be close to ninety-five I get my shade from a good old but that's made from

One more day in God's good son One more day in Got 8 good son And we won't move for unyone Snead one laxy days and ways just turning on

I'm looking down, there's my old male A stabborn mag but no one's fool He's my only friend and he', cool

Drowned in Wine Whitney Chapman

After the turn you finally learn to play along Your feelings are blind so you don't really mind if it's right or wrong Fall in line

No, they won't let it stand on the back of their hand Won't take a cave in the min-

You see what they done, the cod must began to

They won't let it stand on the back of their hand Won't take a cave in the mine

I could cry help But I'd much somer fend for myself Bon't wanna feel that I'm drowned in wine Hate every thought of having to fall in line Just want to grow, just want to grow and share what's yours and mine

A sure as I see they're looking at me with glasse, on And as sure as I feel I know they're for real.

Well, I'm drawned in wine No, they won't let it stand, no, no Don't wanna feel that I'm drowned in wine Hate every thought of having to fail in line Just want to grow, just want to grow and share what's yours and mine

After the tarn you finally learned to play along Your feelings are blind so you don't really mind if it's

I'm drowned, drowned in wine No, they won't let it stand No, they won't let it stand I said they won't let it stand, no

Drowned in wine, etc. 6 Indeedodge Music Ltd

Love Is a Sleeper il hitwen/Chapman

Love is a sleeper locked in a roon Lave is a steeper tocked in a room Waiting for someone to waken it Holding a key for a heart that's immune Frightnend it's not really making it But sooner or later it feels through the cold All the warmth and the tremors that's shaking it Love is a sleeper no one can deny I know, Yve been so tired many times. Lave is a sleeper content by the sea

Lazing so gently so far away
Waits for the tide and the moon to agree So pulled by the force that we hidenway
But the beaches are empty more often than not And left by itself it's n castawny Love is a sleeper no one can deny know. Pye been so tired many times. Situals student Music Ltd.

Some Poor Soul Whitness Channan

Moon soaked sky looks down Giving what it has to give Crack of twigs may be poachers A poor soal uin't got long to live Rustle and a crackle

And a rattle with a shaffle Oh, you listen to the scurry and the harry Of the furry footed people Through the trees a glimmer And a shimmer on the water

And a skimmer making tracks across the pond A hungry bloated toad sits agly and alone Shady wooded hollow

Shivers in the evening And the owi that waits with buited breath Oh the silent hangry talons Moon soaked sky looks down Giving what it has to give

Crack of twig may be poachers
I said some poor soul ain't got long to live Consciols Control

Wheels il'hitney. Chapman

I'm holding a bubble no one can believe in They look through and distort the views They say it's alright and add with a wink But the wink has the smile of abuse

I'm holding a mirror no one wants to peek in It's cracked they say with a wearisome moan But the crack is a path just there for the seeking Look harder the pavings are shown

Lesing out slowly I'm trying to make good But wheels slowly grinding, grind slowly to mud I wish for the earth, and I got me a piece My integrity down, my soul for the lense No one c. n repeat what my mouth tries to speak Forsaking the bit, not seeing the leak

Report Best verse

9 Dakesladay Music Ltd

Hey - Let It Rock Whitney Chapman

Light up a candle, think about flame Hung up the washing, think about rain Look at the doormat to see if there's post Nothing for breakfast, just ten and cold toast Thinking of everyday things Everything swings

Waiting for Christmus to see whnt it sends Look in the library to see whnt it lends Freeing a bird that wanted to fly Laying down sleepy, having a sigh Wind up the hunds on a grandfather clock Digging the music: Hey let it rock Congright Control

Stop for the Traffic-Through the Heart of Me Whitney/Chamman

Stop for the truffic Maybe I can see Remains of a flower, stump of a tree

Shaking hands with people Snaking minus with people
Who are smiling desperately
Trying to win over through, through the heart of me Baildings tall, people small

Mayhe they can't see That the sun keeps shining down on little old me Walking down the main street Bat their eyes just cun't see They're trying to win over through, through the heart of me

Copprisht Control Song for Sinking Lovers

Whitney/Chapman That perfume in the air is like the one she'd wear And her hair It always took time to repair My watch it brings of late to me the times I'd wait By the gate Her way from work did indicate

Oceasionally I think of things
When a cold hard bell inside me rings
Just in time I can pall the blind and shut it from my This eigurette I smoke reminds me of a joke

That we spok On mornings when we first awoke My walk apon the grass right now it brings to pass When she'd usk If everything we'd got would last

Chorus @Hubeslador Music Ltd

A Song for Me Whitney/Chapman/Weider/Townsend

I was waiting. I was singing I was standing patiently Who would wait this long for me Who would sing a song for me I was smiling, I was walking

Open mind to open miles Who will cruck me u crooked smile Who still climbs my crooked stiles I was crying, I was stambling Over broken glass laid track: Following ancient portrait maps
Who could tell the paths from cracks

I was talking, I was shoating Listen plense don't turn nway Who turns deaf to what I've got to say Who will paint my portruit grey Clinkesledge Music Ltd.

Made in U.S.A.



Cass · John · Michelle · Dennie

HMAMAS HPAPAS



DUNHILL

TALL IN LAUREL CANYON OUTSIDE WAS THE HEAVENLY FUNK-BRIGADE. SMILING IN THE SUNSHINE SPRAWLING IN THE GRASS SNIFFING THE BUTTERCUPS WITH TENDER NOSTRILS, AND SOFTLY SAVDURING LES NUAGES; LONG BLONDE HAIR AND MINI-MINI-SKIRTS PATTERNED HIOE BODTS AND SHABBY DENIM UNSHAVEN CHINS AND UNSPRAYED HAIR GDD-GDD EYES AND CHUBBY THIGHS AND DISTANT MEMORIES OF THE OCEAN AT MONTEREY. AND INSIDE WAS PAPA JOHN, TALL. THIN AND PERPLEXED LIKE A RAG OOLL, 2243 AMAN HTIW LARGE AS LIFE AND TWICE AS NICE, AND PAPA DENNY SMILING SILENTLY AS HE ALWAYS IS, ANO MAMA MICHELLE. WHO IS BLONDE AND BEAUTIFUL

AND ANGELIC WHEN SHE WANTS TO BE.

OUCK-EGG BLUE WAS THE SKY

AND THE TREES FLARED

NOE ONE
NO SALT ON HER TAIL
J Pellips P. 10. by Trouddie Music Inc. BMI 2:35
J Pellips M. Gilling D. FALL
J Pellips P. 10. by Trouddie Music Inc. BMI 2:13
J Pellips P. 10. by Trouddie Music Inc. BMI 2:13
Laviernec Harms Inc.
DANCING IN THE STREET
ASCAP 1:43
DANCING IN THE STREET
ASCAP 1:43
SIDE TWO

J Phillips -D. Doherty
Dub. by Trousdale Music Inc.
BMI 2:50
STRANGE YOUNG GIRLS
J Phillips Phb J Y Trousdale Music Inc.
BMI 2:45
I CAN'T WAIT
J Phillips Phb Dt. by Trousdale Music Inc.
BMI 2:40
EVEN IF I COULD
J Phillips Phb J Y Trousdale Music Inc.
BMI 2:40
THAT KIND OF GIRL
J Phillips Phb J Y Trousdale Music Inc.
BMI 2:40

ONCE WAS A TIME I THOUGHT
J. Phillips Pub. by Trousdale Music Inc. BMI 0:58

MUSICAL SOUNDS WERE MADE BY HAL BLAINES DRUMS . LARRY KNECTELS ORGAN AND PIANO . JOE OSBORNS BASS . THE GUITAR SOUNDS BY THE DOCTOR ERIC HORD, TOMMY TEDESCO AND JOHN PHILLIPS. THE ACKNOWL EDGED LEADER. AMONG THE STRANGE INSTRUMENTS USED - ONE WAS THE ELECTRIC VIOLIN OF PETER PALAFAIN THE FANTASTIC ENGINEER ON THIS ALBUM WAS BONES HOWE. HENRY LEWY MORE THAN HELPED ELECTRONI CALLY. BOTH WERE ASSISTED BY BOW EN DAVID. THE COVER AND LINER PHOTOS WERE OF COURSE BY GUY WEBSTER, TAKEN AT 5:00 AM IN THE DESERT. THE ART WORK WAS DONE BY GEORGE WHITEMAN, ARRANGE MENTS ARE DONE BY HEAD (IMPROMP-TU) ON THE SESSION WITH CONTRIBU-TIONS BY EVERYONE -

LOU ADLER Producer

DUNHILL RECORDS
(A Subsidiary of ABC Records)
New York / Beverly Hills

INSIDE WAS THE STUDIO. COLD AND CLINICAL, WITH WALLS OF WHITE AND HALLS OF YELLOW AND A BROKEN COFFEE MACHINE. CRASH ON, SAID MAMA CASS SCREAM DN, SAIO PAPA DENNY SING DN, SAID MAMA MICHELLE AND WE ALL FALL DOWN SAID PAPA JOHN WHICH MIGHT HAVE BEEN THE TITLE THEY WERE MAKING RECORDS AND IT ISN'T EASY TO PLACE FEELINGS AND DREAMS SOFT AND POETIC DN HARD BLACK SHELLAC SOLID AND SALFABLE AND YOU SHOULON'T SELL EMOTIONS UNLESS THEY'RE HONEST. HONEST PEDPLE OON'T BOLT DOORS BUT THEY DID ANO THEY'RE HONEST PEOPLE. THEIR OOOR WAS BARRED, BOLTED AND RAMPARTEO TO KEEP OUT THE BAO VIBRATIONS OF COURSE; AND BEYONG THEIR DOOR WAS A MORASS OF STALE HAMBURGERS CROWN ROYAL **ELECTRIC FIDOLES** TAPES WIRES **EARPHONES**

ASPIRING

OOG. FNOS

AND LOU AOLER.

NOBODY OUTSIOE KNEW WHAT WAS HAPPENING BECAUSE NOBODY OUTSIDE WAS ABLE TO GET INSIDE. PAPA JOHN, MOMBINE AND STUBBLING LIKE A PALM TREE IN A THUNDERSTORM, WAS HEARD TO SHOUT SOMETHING ABOUT "A CLUSED WIND"
"A CLUSED WIND THE SHOUT ON THE SHOUT OF WIND WIND WIND WIND WIND THE CONCRETE CESTER CALLED SINKET POULTWARD ON WHICH THE PULCHBITUDE OF THE SETTING SUN IS SUBLETY WAS TO

MAMA MICHELE SUILED GRACEFULLY PROWNED ELEGANITY AND DULY RECEIVED THE APPROVAL SHE SOLICITED. FOR WHO DOULD NOT APPROVE OF ONE SO LONG OF LEG, SURE OF SMILE, BLUE OF EYE AND BLONDE OF HAIR? PAPA GENTY WAS EATING CHEESE-PUFFS. AND SAYING NOTHING AND THE WHOLE THING SWIRED AND SWAM. LINE A BRANHAGE MOVIE

FERFER DAY OR MONTH OR HOWEVER LONG IT TOOK,
LOU AOLER WOULD EMERGE.

CLUTCHING A SHINY BLACK DEVONSTRATION RECORD,
HAILEO ON ALL SIDES SEY ENTHUSIASTIC CATERWALLING
SUCH AS WAS NEVER HEARD AT CHAVEZ RAVINE.
AND JUBLIANT CRESS IN UNISON DE"THE ROW SINGLE?"

"THE ROW SINGLE?"

"THE NOW SINGLE?"

"UNINHI" HE GRUNTED AS HE ALWAYS ODES WITH A RUB OF THE EYES AND A STROKING OF THE SIX WEEKS GROWTH WHICH WAS BLACK AND SINISTER. AND ON THE TWEETH DAY OR WEEK OR MORTH IT BECAME DBVIOUS TO EVERYONE CONCERNED AND EVEN TO THOSE WHO WEREN'T

THAT IT WOULD BE IMPRACTICAL
OR MAGNANIMOUS
OR BOTH
TO RELEASE TWELVE THINGS SIMULTANEOUSLY.
AND SO THE PHONE WIRES CRACKLED TO NEW YORK

AND BACK
AND AN ABUNDANCE OF MEMOS FLUTTERED ONTO AN
ABUNDANCE OF POLISHED MAHODAMY DESKS
AND WHILE MAMA CASS WAS BEING PANEGYRIZED
BY MORT SAHL ON HIS LOCAL TELEVISION SHOW
AND EVERYBOOY ELSE WAS CONGRATULATING
THEMSELVE.

THE LOGICAL ALTERNATIVE WAS ADOPTED.
HERE ARE TWELVE THINGS
ALL DN ONE RECORD

THANKS BE TO GOD. ANDY WICKHAM.



JOHN 30 August Sun in Virgo

You are dominated and motivated by your intellectual

interests. You are loval, affectionate, sentimental rather than romantic, and can develop a great interest in domestic matters. But the lodestar of your life is the mind, its products, achievements, and possibilities. Your high sense of discrimination, amounting to an intellectual snobbery, protects you from getting involved with intel lectual inferiors, for you have a very finicky taste in matters of people, dress, food and housefurnishings and can be extremely critical when your sense of good taste is of tended. This sense of discrimination keeps you pretty conventional for no matter how intellectual ideas may appeal to you on the radical and daring side, an innate dislike for offending society keeps you pretty much on the straight and narrow, and when human weakness gets the better of you and you simply have to step off the beaten track you do it with such infinite care and consideration for the feelings of society, that society prob ably doesn't even know about it. You are something of a moralist, but your moral sense is social rather than ab stract. You are a great preserver of law and order, and when you do arrive at the conclusion that things ought to be changed, you want to see them changed gradually according to the rules of the game. You are no fire and sword revolutionary. Peace is important to you; no principle is worth fighting for, except in a polite and well-bred way. This position generally accompanies a good deal of breeding and family background, whence the reverence for tradition. Your creations are marked by care, precision, and flawlessness, sound to the core, admirable in taste and execution

MICHELLE 4 June Sun in Gemini

You are romantic, charming, alluring - and impression able. You are idealistic, always looking for perfection in your sweethearts and in the world, and blissfully certain that even though it may elude you, it's there and will be found eventually. You are more trusting than erring mankind deserves. You can be fooled by one person and, in the twinkling of an eye, trust someone else who may be ever less trustworthy. You are attracted to out-of-the-way people - waifs and strays, down-and-outers, and can get yourself into a lot of trouble by believing in crooks, frauds, sensationalists and adventurers. You love speed and win drive a car, run an aeroplane or speed a boat at breakneck pace. You are a gambler with safety as well as with finances and ideas and will stake your all on a scheme or a plan the success of which you are convinced. rou have marked personal magnetism. Opportunities o en up to you readily. You have a somewhat mystical, spiritual, or religious nature - a degree of superstition, and a belief in your internal powers. This frequently accompanies belief in Christian Science, Unity, or cults that deal in mind power. It isn't a very important aspect in itself but it lends color to your personality and sharpens your nesthetic and artistic sense. You control people by charming them. A mildly hypnotic power of which you may not be conscious assists all human relationships, You rely a good deal on hunches, especially about people If this need is accompanied by strong and reasonable mental tendencies you may not even be conscious of its action, but rest assured it is responsible for the quickness of y or insight, reasoning powers, and general mental astute less. It eases the course of emotional matters somewhat; I is a passive rather than an active ally to accomplish ent in all fields.

THE MAMAS AND THE PAPAS



SIDE "A"		SID
DEDICATED TO THE ONE I LOVE (Pauling/Bass)		LO
Trousdale Music Pub., Inc. BMI	2:56	Troi
MY GIRL (S. Robinson/R. White)		BO
Jobete Music BMI	3:35	Tro
CREEQUE ALLEY (J. Phillips/M. Gilliam)		STE
Trousdale Music Pub., Inc. BMI	3:45	Tro
SING FOR YOUR SUPPER (Rogers & Hart)		FRI
Chappell & Co., Inc. ASCAP	2:46	Tro
TWIST AND SHOUT (B. Russell/P. Medley)		DIE
Robert Mellin, Inc./Progressive Music, Inc. BMI	2:45	Tro
FREE ADVICE (J. Phillips/M. Gilliam)		» JC
Trousdale Music Pub., Inc. BMI	3:15	Tros

			con
IDE "B"			era
OOK THROUGH MY WINDOW (J. Phillips)	BMI	3:05	nes
OYS & GIRLS TOGETHER (J. Phillips)	вмі	3:15	lon
TRING MAN (J. Phillips/M. Gilliam)	ВМІ	2:59	pat
RUSTRATION (J. Phillips) rousdale Music Pub., Inc.	вмі	2:50	had it ti
DID YOU EVER WANT TO CRY (J. Phillips)	ВМІ	2.53	hea
JOHN'S MUSIC BOX (J. Phillips) rousdale Music Pub., Inc.	вмі	1:00	of I
*Adaptation by John Philips			love

MUSICIANS INCLUDE: Hal Blaine, Drums & Percussion; Larry Knechtel, Keyboard Instruments; Jim Horn, Flute & Saxophone; Joe Osborn, Bass; "Doctor" Eric Hord, Guitar; P. F. Sloan, Guitar; Gary Coleman, Percussion, Bells & Mirimba; John Phillips, Guitar. CONSULTING PHYSICIANS: DR. DON ALTFELD / DR. WILBUR SCHWARTZ / DR. LEON KROHN

COVER PHOTO: GUY WEBSTER LINER PHOTOS: TAD DILTZ

PRODUCED BY LOU ADLER (Sagittarian)

Denny 29 November Sun in Sagittarius



Nervous energy is your strength - and your weakness Relaxation is your need. You have a philosophical mind, jumping from the particular to the general as if by secand nature, and seeing things, people, problems, in large, rather than specific terms. The devotional motif is strong in your nature, and you tend to ritualistic acceptance of some religion, code, or basic set of beliefs to which you relate the threads of your philosophy and make a work ing ideology for your life, Your thought, though perhaps revolutionary, will be patterned and constructive, tending toward Utopias rather than to anarchy. The need for classification is strong in you, you put things into pigeonholes and categories and organize your information You are very sensitive and temperamental, capable of extremes of happiness and despair, all in the space of a few sec onds. Harshness and unkindness distress and bewilder you, and you can be governed only through your affections and through reason, for despite your sensitive nature, you won't give in to unfairness, unkindness or illogical argument. You are a good deal of a reformer, be lieving the world should live on your principles, your codes, your moral standards. Thus preachers, lawyers judges are often found here and being eloquent, logical and persuasive, you are likely to achieve a good deal of influence. You love travel, and much of your nervous energy can be used up in physical motion. It is not at all unlikely that you will live and achieve your greatest success somewhere far removed from your birthplace. You are at home anywhere, settling down gypsy-like where night

CASS 19 September Sun in Virgo



You are full of vitality, good spirits, and fun. You are likely to waste your energies and your money in having a good time, for this is a happy-go-lucky position and adds a lift and verve even to a pretty sober nature. You have a great deal of pride, but you are still genial and humane, and will gladly help people in distress, for a goodly amount of charity accompanies this aspect. You love food and drink and tend to overindulge. You are lavish with your expenditures not only of money, but of affection, passion and friendship. This is a sort of Falstaffian position. You are markedly convivial the best of mpanions, but through flaunting the precepts of modation, you can cause yourself a good deal of unhappiss. You are gracious and no doubt easy to look at You probably a social leader. You can make a little go a g way if you have to, but if you don't have to, your rician taste can prove expensive in matters of dress. ise furnishings, and personal adornments. You have I a high temper in your day, and if you've controlled he credit goes to your good sense. You are rebellious, dstrong, abrupt in speech, quick on the draw - a sort hair-trigger person - full of fire and dash that need control of a vigorous intellect. You are ardent in your es, idealistic and impulsive and capable of deep loy alties through which, however, you can see the faults of the beloved - and say so in no uncertain terms. Tact is something you have to learn, for your uncompromising truthfulness and honesty make tact seem wasted time to you. You are sensitive of the feelings of others, and once your high-spiritedness is reined you are the most sympathetic and understanding of friends

Horoscope data on the Manas & Papas is reproduced from the book HEAVEN KNOWS WHAT by Grant Lewi with permission from the publishers, Llewellyn Publications, St. Paul, Minnesota 55101.)



GREEN MOUNTAIN RECORDS



BRUCE



Barry Stockwell



20

GMS 1036 STEREO



DOUG

THE GREEN MOUNTAIN BOYS

SIDE 1

1. FOX ON THE RUN 2:19

2. HICKORY HOLLOW 2:01

3. A MEMORY OF YOU 2:15

4. LITTLE BESSIE 3:08

5. BRINGING MARY HOME 3:47

6. ROLL IN MY SWEET BABY'S ARMS 2:08 trad.

SIDE 2

1. STAGOLEE 2:16

2. TEACH YOUR CHILDREN 2:17

3. NEW CAMPTOWN RACES 2:23

4. LEAVES THAT ARE GREEN 2:40

5. BORN TO BE WITH YOU 1:43

6. THE LEGEND OF THE REBEL SOLDIER 2:59

7. BLACKJACK 2:05 Crowe, Lawson

RECORDED AND PRODUCED BY R. C. LONGFELLOW, JR. On March 14, 1970, in the tiny village of Craftsbury Cómmon, Vermont, there was a banjo contest. The gym of the local school was crowded with people who had come to hear the 20 or so contestants. The music had been going on for about an hour, and the audience had heard some very fine playing when the M.C. introduced the next player, 14 year old Bruce Stockwell accompanied by the Green Mountain Boys. The audience appliauded politlely as Bruce and his three teenage accompanies tepped into position. Then the group began to play, and the audience exploded with applause and cheers, for Bruce and the Green Mountain Boys were far outplaying the other contestants, It took a long time for the applause to die down so that the contest could continue, and during those four minutes the Green Mountain Boys had won over 800 more fans.

This is how word of the Green Mountain Boys spread in the early years of their existence. A contest or social event in some small town, and there would be another group of people who could not stop talking about these extraordinary bluegrass musicians.

Now the Green Mountain Boys are widely known throughout the New England area. They have appeared with such people as Earl Scruggs, John Hartford, Grandpa Jones, and Boots Randolph as well as appearing on TV and playing in many contests, consistently winning top honors.

Formed in the spring of 1969, the Green Mountain Boys come from two Putney amilies. Fifteen year old Barry Stockwell, a high school sophomore, is the lead singer and guitar player. His brother Bruce, 16, plays the banjo and sings baritone. Doug Harlow, 18 and a college freshman, plays string bass and sings tenor. His younger brother, 16 year old Tim, a junior in high school, plays mandolin and provides an occasional bass voice.

The selections on this record show the versatility and virtuosity of these outstanding musicians. The album begins with Fox on the Run, a song the boys have turned into a local hit and one that is always requested when they play. Of course there are several banjo turnes that display Bruce's incredible dexterity and mastery of that instrument. The lightning quick interchange between banjo and mandolin on Mocking Banjo show that Tim's playing is equally fine. Although bluegrass is usually associated with fast music, two slower ballads have been included to show how well the group can handle these numbers. Two recent songs, Teach Your Children and Leaves That Are Green, show how the Green Mountain Boys can adapt a popular song to the bluegrass style.

SELECTIONS FROM BEOWULF

READ BY J. C. POPE

These readings are designed to illustrate my conception of the meter and its rhythmic elaboration as set forth in my book. The Rhythm of Beowulf, New Haven. Vale University Press. 1942. All the selections are there included on pages 168 ff., and their rhythms indicated by musical notation. though occasionally I have changed my mind about a particular verse. To each half-line or verse are assigned two measures of quadruple time, to be filled either wholly by spoken syllables or partly by syllables and partly by the measured nauses called rests. The rests which are peculiar to my theory come at the beginning of certain verses in place of the expected syllable with primary accent, so that the voice comes in "off the beat". This happens twice in the opening line and frequently elsewhere. I believe that such rests must have originated long before the time of Beowulf (700-750 A.D.?) in the practice of accompanying verses, whether sung or spoken, with the harp. Whether Beowulf itself was ever so accompanied is not known. The present readings keen time somewhat more strictly than may be thought necessary. but It will be obvious that they do not keep it with mathematical rigor, that the strength of accents varies according to meaning, that quantities vary a little with the pressure of syllables, and that extrametric pauses are not infrequent.

The pronunciation approximates very roughly that of the West-Saxon dialect in the tent century, a little earlier than the date of the unique MS. (about 1000). Though most of the dialectal inconsistencies of the MS. have also the most consistency of the tent of the MS. The consistency of the MS. The M

My readings follow in the main the long-familiar text of Klaeber. My few departures from it are noted under the headings of the relevant selections

of Scyld, founder of the Dain's poyal line, and telling flow, me the died, his retainers carried him to the shore, placed him by the mast of a ship which where he had been carried him to the shore, placed him by the mast of a ship white hey loaded with resaure, set a golden banner high above his head, and gave the placed with treasure, and a golden banner high above his head, and gave that cargo. (In the middle of line 6, 1 begin a new sentence, in healtant agreement with the recent editions of Wenn and Dobbets.)

In Beowsi's Voyage to Demark, lines 205-224. Beowsil the Geat, having resolved to being he Danes against the moaster Gernéal, chooses four-teen warrlors from among his people and proceeds with them to the shore. After the bastle of a swift embarkation they guish off. The ship, with a favor-log breeze, skims the water like a bird, till on the next day they see a rugged and emerging and reach the end of their voyage. (My innotation of the flast classe is based on my assemption that the mysterices work policie matem classes is based on my satemption that the mysterices work policie matem. We flast stretch of water at iourney's end.")

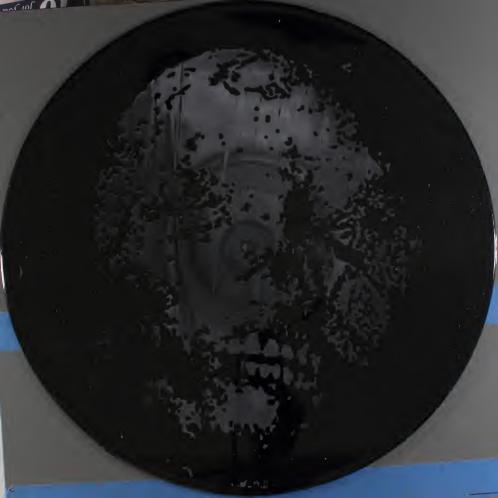
II. Part of the Fight with Grendel, Ilnes 736-770. Beowulf, feiging sleep, watches with Grendel, after selting and devoring one of his men, advances upon him. He grapps the outstretched hand so powerfully that Grendel is instantly friginglemed and tries to scaepe. The upof our begins as Beewulf all the Bones in Mrothpar's capital. The half resounds. (At line 7470 I have added the words film says on the chance that they once sood in the MS. With their addition the clause would mean, "In such fashion the census (Grendel) received more facilities of the film of the f

W. A Some at the Banquet in Revore, lines 1159-1194. After the ragic tain of Finan and Reingest has been sun, morrinous breakto and afrenish. Then Brothquar's queen, wallholose, makes her stately entrance toward the throne while the poet gives us the unearly tables and the larmonium state of the throne will be the profit of the profit of the state of the poet gives and the meany tables and the larmonium state of the University of the State of

W. Heotogar's Description of Grendel's Home, lines 1845-1372. Herotogar, who is trying to account to Browulf for the unexpected raid of a second, female monater whom he takes to be Grendel's mother, says that the most reliable becavers have seen two demonic shapes stalking the moors, one female, the other make, though much large that a stalking the moors, one female, the other make, though much large that a stalking the moors, and the stalking that the make the water for the stalking that the

vii. The Conclusion, lines 3156-3182. In the space of ten days Beowil's people build a great mound on a headinat to boild his ashes and the treasure be had won from the dragon. Then twelve chosen warriors ride around it, lamenting his death and praising his vitres. (At line 3157, where hiswy on hoe seems the IRElest reading of the MS., I have inadvertently followed Klaeber, but the meaning is nearly the same.





SHE LOVES YOU

LOVE ME DO

Brechwood Muso. Corp Recorded September 11, 1962

I WANT TO HOLD YOUR HAND Duchess Music Corp. (MCA) Recorded October 7, 1963

CAN'T BUY ME LOVE Maden Music Inc. / Urart Music Cor Recorded Februray 25, 1964

A HARD DAY'S NIGHT

Maden Music, Inc. / Unart Music Corps Recorded April 16, 1964

I FEEL FINE Maclen Muss., Inc Recorded October 18, 1964

EIGHT DAYS A WEEK Maden Music, Inc Recorded October 6, 1964

TICKET TO RIDE

HELP!

Maden Music, Inc / Unart Music Corporation Recorded April 13, 1965

YESTERDAY Maclen Music, Inc Recorded February 16, 1965

WE CAN WORK IT OUT Maxien Music, Inc Recorded October 20, 1965

PAPERBACK WRITER

Maclen Music, Inc. Recorded April 13, 1966 SIDE TWO

> PENNY LANE Maclen Music, Inc Recorded December 29, 1966

ALL YOU NEED IS LOVE

Maden Music, Inc Recorded June 14, 1967

HELLO, GOODBYE

Maden Music, Inc Recorded October 2, 1967 HEY JUDE

Marlen Music, Inc. Recorded July 29, 1968 (Short Version)

GET BACK

Maclen Music, Inc. Recorded January 23, 1969

COME TOGETHER Maclen Music, Inc Recorded July 21, 1969

LET IT BE

Muslen Music, Inc. Recorded January 26, 1969, with final mixing done in March 1970

THE LONG AND WINDING ROAD

Recorded January 20, 1969 with final inixing done in March 1970

All Sungs Composed by John Lennon & Paul McCartney / BMI

> Produced by GEORGE MARTIN Recorded in England

*ALL 20 SONGS REACHED THE NO 1 POSITION ON THE POP SINGLES CITAR IS AS COMPILED BY BILLBOARD MAGAZINE, IN FERNALION AL MUSIC TRADE PUBLICATION ALL SELECTIONS TRAVE BEEN PREVIOUSLY RELEASED.



40514

TO GIVE





DO YOU HAVE
THESE
BEST SELLING
4 SEASONS
ALBUMS?



THE 4 SEASONS NEW GOLD HITS
C'mon Marianne • Let's Ride Again • Beggin' •
Around And Around (andaroundandaroundandaroundandaround) • Good-Bye Girl • I'm
Gonna Change • Tell It To The Rain • Dody •
The Puppet Song • Lonsome Road (The Wonder
Who?) PHM 200-243 PHS 600-243



THE 4 SEASONS' GOLD VAULT OF HITS
Let's Hang On • Rag Doll • Big Man In Town •
Bye, Bye Baby (Baby, Goodbye) • Save It For
Me • Ronnie • Dawn (Go Away) • Girl Come
Running • Silence Is Golden • Cry Myself To
Sleep • Toy Soldier • Betrayed
PHM 200-196 PHS 600-196



THE 4 SEASONS'
2nd VAULT OF GOLDEN HITS
Sheary & Walk Like A Man & Candy Grid & Stay
Marlena & I've Got You Under My Skin &
Alone & Big Girls Don't Cry & Working My Way
Back To You & Peanuts & Opus 17 & Connie-O
PHM 200-221
PHS 600-221



FRANKIE VALLI SOLO

My Funny Valentine ● (You're Gonna) Hurt Yourself ● Ivy ● Secret Love ● Can't Take My Eyes Off You ● My Mother's Eyes ● The Sun Ain't Gonna Shine (Anymore) ● The Trouble With Me ● The Proud One ● You're Ready Now PHM 200-247 PHS 600-247

AND
FRANKIE
VALLI
OF THE
4 SEASONS
WITH HIS
OWN NEW
SOLO ALBUM

COLUMBIA

BILLY JOE ROYAL DOWN IN THE BOONDOCKS

RADIO STATION COPY - NOT FOR RESALE

CL 2403



SIDE 1 XLP 110979



- 1. POLLYANNA 2:13
- 2. LEANING ON YOU 2:16
- 3. HEARTACHES AND TEARDROPS 2:24
 - 4. FUNNY HOW TIME SLIPS AWAY 2:57
 - 5. MY FONDEST MEMORIES 2:43
 - 6. DOWN IN THE BOONDOCKS 2:34

Produced by Joe South

*COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

BILLY JOE ROYAL DOWN IN THE BOONDOCKS

RADIO STATION COPY - NOT FOR RESALE

CL 2403



SIDE 2 XLP 110980

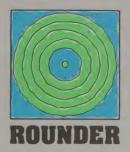


- 1. I KNEW YOU WHEN 2:32
- 2. THOSE RAILROAD TRACKS IN BETWEEN
- 3. STEAL AWAY 2:15
 - 4. OH, WHAT A NIGHT 2:00
 - 5. KING OF FOOLS 3:00
 - 6. I'VE GOT TO BE SOMEBODY

7:59

Produced by Joe South

COLUMBIA MARCAS REG. PRINTED IN U.S.A.

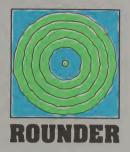




1031 (36488)

"WILD, WILD YOUNG WOMEN"

- 1. MY BOY ELVIS Janis Martin 2:04
- 2. HOP, SKIP AND JUMP 1:49
 The Collins Kids (Larry and Lorrie)
- 3. REAL GONE JIVE 2:01
 The Nettles Sisters with the Rodeo Tune Wranglers
- 4. OO-BA LA BABY Jean Chapel 1:58
- 5. SKULL AND CROSSBONES Sparkle Moore 2:29
- 6. O.K. DOLL Joan King 1:54
- 7. WE'RE GONNA BOP 2:13
 Alvadean Coker and the Cokers



Side Two

1031 (36488)

"WILD, WILD YOUNG WOMEN"

- 1. HOY HOY 1:58
 The Collins Kids (Larry and Lorrie)
- 2. OOBY-DOOBY Janis Martin 1:54
- 3. WILLYOU, WILLYUM Janis Martin 1:52
- 4. GONNA BE LOVED Linda and the Epics 2:38
- 5. ROCK-A-BYE BOOGIE The Davis Sisters 2:28
- 6. ROCK-A-BOP 2:12 Sparkle Moore with Dan Belloc and his Orchestra
- 7. WILD, WILD YOUNG MEN Rose Maddox 2:22



SAMPLER

SIDE A STEREO



SPABC-776 (SPABC-776-A) NOT FOR SALE

- SUNSHINE (J. Mayall) Hibiscus Music Co (ASCAP) -JOHN MAYALL 5:33
- IT'S LOVE BABY (24 Hours A Day) (T. Jarrett)
 Excelloric Music (BMI) -DELBERT McCLINTON 2:31
- *3. SHAKE SOME ACTION (Jordan/Wilson) Photon/Bleu Disque Music (ASCAP) - FLAMIN' GROOVIES 4:36

1976, ABC Records, Inc. 1976, SIRE Records, Inc.



SAMPLER

SIDE B **STEREO**



SPABC-776 (SPABC-776-B) NOT FOR SALE

1. I WOULD RATHER GO BLIND (E. Jordan/B. Foster) Arc Music (BMI) - CHRISTINE McVIE 3:14
** 2. WISHING I COULD (L. Hosford) His and Hers/On Fire

Music (BMI)-LARRY HOSFORD 3:14

3. HEART DON'T FAIL ME NOW (D.L. Jones) Publicare Pub. Co. (ASCAP) - RANDY CORNOR 3:05

4. THE WRESTLING MARCHES (G. Sutton/L. Cheshier) Flagship Music (BMI) - BUCK TRENT 4:19

** 1 y 76, SHELTER RECORDING CO., INC. 1976, ABC Records, Inc.





REPRISE RECORDS

A SONG FOR ME FAMILY

Produced by Family For Bradgate Bush Ltd.

RS 6384 (31,013)



SIDE

- 1. NO MULES FOOL (Whitney-Chapman)
- 2. DROWNED IN WINE (Whitney-Chapman)
- 3. LOVE IS A SLEEPER (Whitney-Chapman)
- 4. SOME POOR SOUL (Whitney-Chapman)
- 5. WHEELS (Whitney-Chapman-Grech)

STEREO

STEREO

ARTS RECORDS, A DIVISION OF WARNER BROS. SEVEN ARTS RECORDS. INC.





REPRISE RECORDS

A SONG FOR ME FAMILY

Produced by Family For Bradgate Bush Ltd.

RS 6384 (31.014)



SIDE

- 6. HEY-LET IT ROCK (Whitney-Chapman)
- 7. STOP FOR THE TRAFFIC THROUGH THE HEART OF ME (Whitney-Chapman)
- 8. SONG FOR SINKING LOVERS (Whitney-Chapman)
- 9. 93'S OK J (Whitney-Weider)
- 10. A SONG FOR ME (Whitney-Chapman-Weider-Townsend)

STEREO

STEREO

STEREO

STEREO

ARTS RECORDS, A DIVISION OF WARNER BROS. SEVEN ARTS RECORDS.

DUNHILL

THE MAMAS & THE PAPAS

Side I



D-50010-A

	1.	NO SALT ON HER TAIL (J. Phillips)	
		(Trousdale Music Pub., Inc BMI)	2:35
	2,	TRIP, STUMBLE & FALL (J. Phillips & M. Gilliam)	0.05
		(Trousdale Music Pub., Inc BMI) DANCING BEAR (J. Phillips)	2:35
		(Trousdale Music Pub., Inc BMI)	4:08
707	4.	WORDS OF LOVE (J. Phillips)	
		(Trousdale Music Pub., Inc BMI)	2:13
. J.	5.	MY HEART STOOD STILL (Rodgers & Hart)	
25		(Laurence Harms, Inc ASCAP)	1:43
10.	₩.	DANCING IN THE STREET (Stevenson & Gaye)	3:00 POE
SUBSIDIA	Δ.	(Jobette Music - BMI)	3:00 PO.
	アト	Produced by LOH ADIER	<i>H</i> ,

A.B.C. PARAMOUNT RECORDS, INC.

DUNHILL

THE MAMAS & THE PAPAS

Side	2	D-50010-B
	1. I SAW HER AGAIN (J. Phillips & D. Doherty) (Trousdale Music Pub., Inc BMI) 2. STRANGE YOUNG GIRLS (J. Phillips) (Trousdale Music Pub., Inc BMI) 3. I CAN'T WAIT (J. Phillips) (Trousdale Music Pub., Inc BMI) 4. EVEN IF I COULD (J. Phillips) (Trousdale Music Pub., Inc BMI) 5. THAT KIND OF GIRL (J. Phillips) (Trousdale Music Pub., Inc BMI) 6. ONCE WAS A TIME I THOUGHT (J. Phillips) (Trousdale Music Pub., Inc BMI) Produced by: LOU ADLER A.B.C. PARAMOUNT RECORD	2:50 2:45 2:40 2:40 2:20 :58
	A.B.C. PARAMOUNT RECORD	os, IMC.



THE MAMAS & THE PAPAS DELIVER

Side 1 STEREO



DS-50014-A

	1. DEDICATED TO THE ONE I LOVE (Pouling Bass)	
	(Trousdale Music Pub., Inc., BMI)	2:56
	2. MY GIRL (S. Robinson/R. White) (Jobete Music-BMI)	3:35
	3. CREEQUE ALLEY (J. Phillips M. Gilliam) (Trousdale Music Pub., IncBMI)	3:45
	4. SING FOR YOUR SUPPER (Rogers & Hart) (Chappell & Co., IncASCAP) 5 TWIST AND SHOUT(B. Russell/P.Medley)	2:46
	(Robert Mellin, Inc. Progressive Music Inc. BMI)	2:45
ASU	(Trousdale Music Pub, IncBMI)	3:15
. ~	PRODUCED BY LOU ADLER	OFIR
	(Robert Mellin, Inc/Progressive Music IncBMI) 6. FREE ADVICE (J. Phillips/M. Gilliam) (Trousdale Music Pub., IncBMI) PRODUCED BY LOU ADLER PRODUCED BY LOU ADLER OF ABC RECORDS INC., NEW YORK, N. 4. 10019	· Wr
	ABC RECORDS N. Y. 100	
	NOS INC., NEW YORK	

DUNHILL

THE MAMAS & THE DELIVER

Side 2 STEREO



DS-50011-B

- 1. LOOK THROUGH MY WINDOW (J. Phillips) (Trousdale Music Pub. Inc. BMI)
- 2. BOYS & GIRLS TOGETHER (J. Phillips) (Trousdale Music Pub. Inc. BMI)
- (Trousdale Music Pub., Inc. BMI) 4. FRUSTRATION (J. Phillips) (Trousdale Music Pubalnea BMI)
- 5. DID YOU EVER WANT TO CRY (J. Phillips)
- A SUBSIDIARY OF ABC RECORDS INC., NEW YORK, N. Y. 10019 6. JOHN'S MUSIC BOX (J. Phillips)

THE GREEN MOUNTAIN BOYS

Side 1
GMS 1036A
STEREO
(NR2543)



Green Mountain Records Craftsbury Common, Vt.

- 1. Fox on the Run
- 2. Hickory Hollow
- 3. A Memory of You
- 4. Little Bessie
- 5. Bringing Mary Home
- 6. Roll In My Sweet Baby's Arms
- 7. Mocking Banjo

THE GREEN MOUNTAIN BOYS

Side 2
GMS 1036B
STEREO
(NR2543)



Green Mountain Records Craftsbury Common, Vt.

- 1. Stagolee
- 2. Teach Your Children
- 3. New Camptown Races
- 4. Leaves That Are Green
- 5. Born to Be with You
- 6. The Legend of the Rebel Soldier
- 7. Blackjack

THE BEATLES 20 GREATEST HITS



SV-12245 (SV-1-12245)

1. SHE LOVES YOU • 2:19 2. LOVE ME DO • 2:26 3. I WANT TO HOLD YOUR HAND • 2:24 4. CAN'T BUY ME LOVE • 2:10 5. A HARD DAY'S NIGHT • 2:28 6. I FEEL FINE • 2:20 7. EIGHT DAYS A WEEK • 2:43 8. TICKET TO RIDE • 3:02 9. HELP! • 2:16

10. YESTERDAY • 2:04 11. WE CAN WORK IT OUT • 2:10 12. PAPERBACK WRITER • 2:25

All Songs Composed by John Lennon & Paul McCartney All Songs BMI Produced by George Martin Recorded in England **№ 1982 EMI Records Limited**



THE BEATLES 20 GREATEST HITS

2



SV-12245 (SV-2-12245)

1. PENNY LANE • 2:57
2. ALL YOU NEED IS LOVE • 3:57
3. HELLO, GOODBYE • 3:24
4. HEY JUDE (Short Version) • 5:05
5. GET BACK • 3:11
6. COME TOGETHER • 4:16
7. LET IT BE • 3:50
8. THE LONG AND WINDING ROAD • 3:40
All Songs Composed by John Lennon & Paul McCartney

All Songs BMI
Produced by George Martin
Recorded in England

• 1982 EMI Records Limited

TORRES DUPLICATION IS A VIOLATI

Randell Ohnny Johnny CHAPEL HILL, NORTH CAROLINA gandell AUU401 Randel

Rande Johnny Randell Johnny CHAPEL HILL NORTH CAROLINA Randell 14401 Rande

CHOICE

The SOUND of AMERICA

45 rpm BOX 5021 NEWARK, N. J.

CUSTOM HI-FI RECORDING

Produced by OZZIE CADENA #22

(SOA-#22-A) Rasberry Music 3:45

GOSPEL

DELIVERANCE WILL COME

(Rasberry)

Raymond Rasberry and the

RASBERRY SINGERS

soloist: Carl Hall

CHOICE

The SOUND of AMERICA

rpm

BOX 5021 NEWARK, N. J.

CUSTOM HI-FI RECORDING

Produced by OZZIE CADENA #22

(SOA-#22-B) Martin & Morris 2:30

NO CONDEMNATION

Raymond Rasberry and the RASBERRY SINGERS



RECORDS

VOCAL 73C-26266 SP From Atco LP 7025

45-6923 Pub., Jamarnie Music, Inc. Time: 3:24

ONE WOMAN

Colton, Smith, Lee, Hodges & Gavin)

HEADS, HANDS & FEET

Produced by Tony Colton

P 1973 Atlantic

P 1973 Atlantic



RECORDS

VOCAL ST-73C-26266 SP From Atco LP 7025

STEREO

45-6923 Pub., Jamarnie Music, Inc. Time: 3:24

ONE WOMAN

ONE WOMAN

(Colton, Smith, Lee, Hodges & Gavin)

HEADS, HANDS & FEET

Produced by Tony Colton

(P) 1973 Atlantic

(P) 1973 Atlantic



(Flax and Lambert)

BARBARA MASON

Arranged By: Vince Montana

Music Inc. (BMI) Time: 3:30

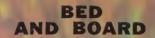
P 1972 BY
BUDDAH RECORDS,
INC. ALL
RIGHTS RESERVED.

MONO

BDA 296 (BUD 5599)

NOT FOR SALE

OPALL S DECLOS



(Flax and Lambert)

BARBARA MASON

Arranged By: Vince Montana

KamaSutra Music Inc. (BMI) Time: 3:30 P 1972 BY BUDDAH RECORDS, INC. ALL RIGHTS RESERVED.

STEREO

BDA 296 (BUDS 5599)

*DUAL "45"

NOT FOR SALE

COR

WLC RECORDS

SIDE 1 Time 2:58 Produced By: F. Barth & F. Soltys



45 RPM Carty Music ASCAP ©@1979 CR1001

FATHER OF THE BRIDE (W. Carty)
WALT CARTY

WLC RECORDS

SIDE 2 Time 2:36 Produced By: F. Barth & F. Soltys



45 RPM Carty Music ASCAP ©®1979 CR1001

FOREST OF MY DREAMS
(W. Carty)
WALT CARTY



Time: 3:38

Wicked Stepmother Music Publ. m Corp.-Wedot Music Co. (ASCAP)

NOT FOR SALE 01518180160 84

SUN 3027

(SUN 3027 A) Produced by Joe Webb, Frank Fair & Dennis Williams for Newcleus Productions, Inc

OH BOY

(Dutch Robinson) Arr. by Dennis Williams & Joe Webb

THE BOBBETTES/1986

SUNN PIEW RECORDS A Jonathan Fearing Mix 1985 Sunnyview Records, Inc.

STONEHENGE

4 bilderin

Records, Inc.

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STONEHENGE RECORDS: NO.



Stereo 45 RPM Side A (2:58) KSH 1984 A

LETTER TO MICHAEL

(Billy Kirkland)

LESLIE

Produced by Billy Kirkland
Strings arr & conducted by Michael Colina
Published by William Junior Music/
McAlpin Music (ASCAP)

299-4 RIDGEDALE AVENUE

ERST HANDLEY.

STONEHENGE

b I I de la communicación de la communicación

Records, Inc.

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STONEHENGE RECORDS NO

LIFETIME
(Billy Kirkland)

Produced by Billy Kirkland
Published by William Junior Music/
299-4 RIDGEDALE AVENUE

Stereo 45 RPM Side B (3:12) KSH 1984 B

EAST HANDER TO SEE THAN OF THE PARTY OF THE

MUSICATS RECORDS

Producer:
Todd Urbonas
Exec. Producer:
Jimmy Edward/
Jackie Feast for
Musicats Records



45 RPM STEREO

Time: 3:27
Musicats
Publishing (BMI)

TEARS BEHIND THE SMILE

(Lyrics: Jimmy Edward Music: Todd Urbonas)

TODD URBONAS

© P 1986 Musicats Records

MUSICATS

Producer: Todd Urbonas Exec. Producer: Jimmy Edward/ Jackie Feast for Musicats Records



45 RPM STEREO

Time: 4:20 Musicats Publishing (BMI)

JACKIE GIRL OF MY DREAMS

(Lyrics: Jimmy Edward Music: Todd Urbonas)

TODD URBONAS

© P 1986 Musicats Records

Brunswick.

55491 (7-391)Julio-Brian Music, Inc. BMI Time: 4:10



Produced by Eugene Record Arranged by Tom-Tom Directed by Willie Henderson & Quinton Joseph (P) 1972 Eliza Enterprises, Inc.

A LETTER TO MYSELF

(Eugene Record-Sandra Drayton)

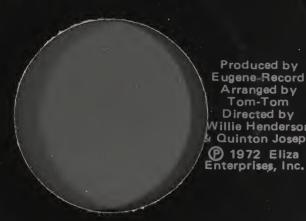
THE CHI-LITES

AMPEX MUSIC OF CANADA 100 Skyway Ave. Residule Office Control of Canada 100 Skyway Ave.

Brunswick.

55491 (7-392)

Julio-Brian Music, Inc. BMI Time: 3:36



Produced by Eugene-Record Arranged by Tom-Tom Directed by Willie Henderson Quinton Joseph (P) 1972 Eliza

SALLY

SALLY

(Eugene Record-Sandra Drayton)

THE CHI-LITES

ROYAMPEX MUSIC OF CANADA 100 Skywey Ave.

RECORD NO. LR 3320

Rogelle Mus. (BMI)



LAURIE

LAURIE RECORDS INC., NEW YORK



HE'S JUST A PLAYBOY

(E. Greenberg-B. Baer-R. Schwartz)

BERNADETTE CARROLL

A Gene & Eliot Formula Prod.



Time: 2:25 SK4M 1990

Recorded at Allegro Sound Studio





RECORD NO. LR 3320

S&J Music Pub. Corp. (ASCAP)



LAURIE

LAURIE RECORDS INC., NEW YORK



TRY YOUR LUCK (Ernie Maresca-Lou Zerato) BERNADETTE CARROLL

Recorded at Allegro Sound Studio



Time: 2:22 SK4M 3127





45 RPM



2-1613 ZSP 138067 3:58

MISTER BO JANGLES

BOBBY COLE

Arranged by Bobby Cole Produced by Bobby Cole

Produced by Bobby Cole



45 RPM

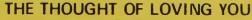
2-1613 ZSP 138088 3:32

BUS 22 TO BETHLEHEM

BY COLE

Arranged by Bobby Cole Produced by Bobby Cole

Produced by Bobby Cole



(David White)



Hillmin

Golden Egg Music Co./ Beechwood Music Corp./ Luvlin Music BMI-2:26 2275

(45-26935)

THE CRYSTAL MANSION

Produced by: BOB CULLEN, DAVE WHITE ARTHUR KAPLAN FOR KAIL Arranged by AT Arranged by AT SUBSIDIARY OF CAPITOL INDUSTRIES. FOR KAPLAN-CULLEN PROD Arranged by AI Gorgoni